

CHINESE
PICTORIAL
ART

中華名畫

史德匿藏品影本

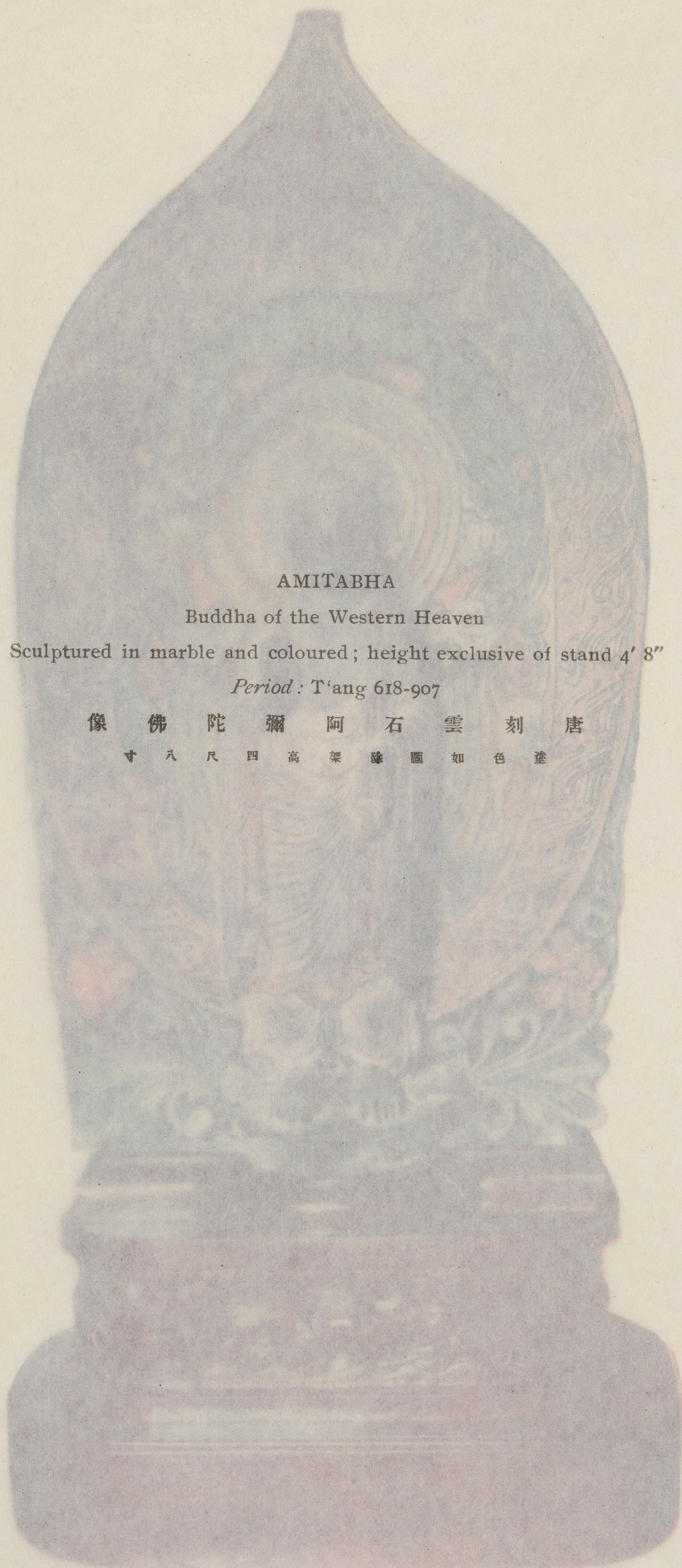
COLLECTION
E. A. STREHLNEEK

SMITHSONIAN
INSTITUTION

353



4 八 八 四 四 高 梁 華 圖 如 色 重
唐 刻 雲 石 阿 彌 陀 佛
Period: Tang 618-907
Sculptured in marble and coloured; height exclusive of stand 4' 8"
Buddha of the Western Heaven
AMITABHA



AMITABHA

Buddha of the Western Heaven

Sculptured in marble and coloured; height exclusive of stand 4' 8"

Period: T'ang 618-907

唐 刻 雲 石 阿 彌 陀 佛 像
塗 色 如 圖 隆 架 高 四 尺 八 寸

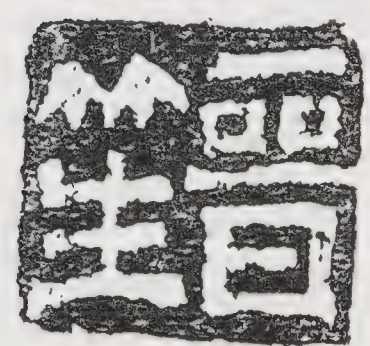
中華名畫

CHINESE PICTORIAL ART

史德匿先生珍藏

中華名畫

晉笙周之楨題



商務印書館承印

CHINESE PICTORIAL ART

BY

E. A. STREHLNEEK

ILLUSTRATED BY COLOURED AND COLLOTYPE REPRODUCTIONS
FROM THE AUTHOR'S COLLECTION WITH DESCRIPTIONS AND
NOTES ON THE HISTORY OF DRAWING, WRITING, ETC.,
TRANSLATED FROM STANDARD CHINESE AUTHORS

*This Collection has recently been acquired by
HERR KLAS FÅHRÆUS, OF BREVIK, STOCKHOLM*

SHANGHAI

PRINTED BY THE COMMERCIAL PRESS, LIMITED

1914

Freer Gallery of Art
Washington, D. C.

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自序

余初擬輯畫目一冊以爲滬上書畫賽會之備覽嗣經同人慫恿華友贊助尤力因出所得收藏付諸珂珞電版敷以采色又復搜求華人論畫故實及其畫法撮譯大旨爲之圖說而以金石陶瓷精品附之於後諒爲研求文藝美術者所同好是可連類而增其興趣者也此編之作得輔佐於愛士高女士戴惠君畢烈古君皆有其指示之雅意以爲集思廣益吳君衡之獨任繙譯致力尤多均足銘感至若印工則皆倚重於商務印書館館爲華人獨辦其間沈冶生郁載生二君對於是事尤能盡心監造亦不可無一言以表揚之而申余之謝忱余僑居中國已廿餘年每遇棖觸心焉耿耿輒思舉華人文藝美術宣明於世故凡有所見靡不乘機研究於繪事尤所加意因得奇品真蹟頗夥要皆筆墨精微景象幽邃足以娛情悅目其所以償我積勞酬我素志者亦云厚矣今撰斯說將欲吾儕同志從事日廣共知崇尚中華藝術爲有益耳夫中華之畫藝當協力研幾與同人寶愛以闡其精微揚其聲價亟矣余不自揣乃得裒集成帙閱者將許爲指南之鍼逮津之筏由是而精進之是則余之深望而不致徒勞者矣是爲序

PREFACE

My first intention was to compile a catalogue for an exhibition to be given in Shanghai, but having been greatly encouraged by my friends, and especially my Chinese friends, who have with much kindness offered their valuable assistance, I have illustrated this Catalogue with coloured and collotyped reproductions, and made an addition of a few concise remarks relative to the history and technique of paintings, translated from Chinese books. In connection with this I have added a small supplement, which contains reproductions of a few particularly interesting pieces of pottery, bronze, jade, and porcelain from my collection, which I deem to be of interest, as well as of some value, to all lovers and admirers of Chinese art.

I am greatly indebted to Mrs. F. Ayscough for her kind assistance in compiling the text. I have also to thank Mr. R. Wallace Davis, Mr. K. Blickle and many other friends for the unfeigned interest they have displayed in the work, and particularly for their welcome advice, which has greatly assisted my undertaking. Much aid has also been given by Mr. H. C. Wolfe in the Chinese translations.

Special mention must be made of the reproductions and printing, the credit of which is due to the Commercial Press, Limited, an enterprise solely under Chinese management, and a word of praise and gratitude must be tendered to both Mr. Y. S. Sung and Mr. T. S. Yoh for the devotion and attentiveness with which they have supervised the production of this work.

During my stay of over twenty years in China, frequent opportunities have presented themselves to stimulate the enthusiasm within me for a deeper and higher appreciation of Chinese works of art. For having taken advantage of such opportunities by devoting myself to the active study of everything pertaining to Chinese art in general, and taking a keen interest in the pictorial art of the country in particular, I have been handsomely rewarded by the acquisition of many genuine and rare specimens of exquisite refinement and æsthetic grandeur.

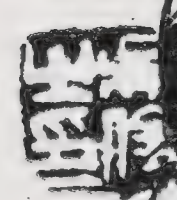
The object of this descriptive and illustrated Catalogue is to win over new friends to the art of China, an art which needs study and sympathy to appreciate to the full the value of its beauties. If I may hope that I have directed my readers towards that desired goal, then my efforts will not have been in vain.

*Shanghai, China,
April, 1914.*

E. A. S.

英國史德臣君既輯畫目漫出所藏古人名畫附以
畫名陶瓷諸精品付珂琅版行世其妙台與蹟原形不
爽雖乘子雲畫入骨髓古畫神品非千金萬金可
得但求長商周秦古畫文字之象形者以為古畫意
為摹倣其筆法今見此本歡喜讚歎如探龍藏勝翫
鐘鼎拓本多矣世屢滄桑古物傷為劫灰日見其
少非巨好事者為之收藏著錄為之模範則美術家無
可仿倣何由占為新耶史君旅英多年中國之
文化藝術無不熟閱而稽攷之海內良友之助資鑒
日益精著且論說吾國之學稽古之士或未能及也現
當世界大同將見中西治術合而為一其疎三民文明之
治美術之藝之進化不過起點耳耳

癸丑十月朔 安吉長 易頌時年 政七十



NOTE BY A FAMOUS ARTIST.

MR. SHIH TE-NI (Strehlneek) has compiled a catalogue of pictures, publishing, in conjunction with it, reproductions of the paintings by famous masters, in his collection. In addition to these he has handed the finest specimens of bronzes, stones, potteries, and porcelains, to the "K'o lo" (lithographic) engraving press for publication, the beauty of whose reproductions is not one iota inferior to that of the original curios.

My love for pictures has entered my bones and marrow, but as the finest specimens of ancient pictures cannot be procured except for enormous sums, I have had to confine myself to the ideographs on the best bronzes of the Hsia, Shang, Chou and Ch'in dynasties—which may be considered as having the force of pictures—and have copied that style of writing.

Now this book fills me with delight, admiration and despair (lit. "sighing") like one who has found the "Dragon's Treasure." It surpasses by far the rubbings taken from antique bells and tripods. In the course of frequent terrestrial changes, antique treasures have been destroyed and reduced to ashes. They are daily becoming rarer, and unless some philanthropic persons make collections of them and publish reproductions to serve as models, artists will have nothing to copy, and will not be able to use the old in making the new.

Mr. Shih has sojourned in China many years; of Chinese fine arts there is none with which he is not fully acquainted and which he has not exhaustively examined. In addition to this he has the co-operation of a good friend, and his critical faculty is daily becoming more excellent. He has written an essay on the subject, which perhaps the most scholarly connoisseurs of China could hardly equal.

The different parts of the world nowadays are very similar. Soon Chinese and Western government and art will be one. Together they will attain to the perfection of the government of the Three Dynasties. The progress in the fine arts is only the beginning (lit. "a spark").

1st of the 10th moon
of the Kuei Ch'ou year.

WU CH'ANG SHIH
in his 70th year.

昔倪雲林築清閼閣陳列法書名畫鼎彝針印
高標逸韻致動異域人所傾慕方今歐化東漸國人惟
物質文明是尚古學精華坐視凌替日就淘汰言國
粹者心焉憂之史德匿君以異域名流久居中國而能
獨具慧眼於我邦文藝若書畫金石靡不殫精研
求且能深明義理貫澈禪宗儲藏既富評隲尤當
所得王摩詰黃山谷諸蹟皆為世所罕覩是昔日雲
林之動異域人所欽慕者今我國人且轉慕史君矣
余猶通績事嘗欲綜南北二宗之長著之於說茲因睹
其收藏及其議論皆足欽佩史君不欲終秘付之手
民以公同好余為序其顛末云濱虹黃樸存



NOTE BY A CHINESE CONNOISSEUR

IN days of old one Ni Yün-lin built the Ch'ing Pi gallery, in which he arranged a collection of specimens of calligraphy, famous paintings, tripods, sacrificial cups, bowls and seals, artistically displaying their subtle charm so as to move even the admiration of foreigners. Nowadays, when European civilisation is gradually pervading the East, our people attach the greatest importance to materialistic culture, and regard with unconcern and icy indifference the choicest flowers of antiquarian research, which are thus slowly perishing. This state of affairs is a source of deep pain to the exponents of Chinese art.

Mr. Shih Te-ni (Strehlneek), who is well known abroad and has long resided in China, is singularly qualified for the work of discerning criticism, for there is no field of Chinese fine art, such as calligraphy, paintings, bronzes and stones which he has not carefully and closely examined. He is therefore a connoisseur of paintings, and is thoroughly acquainted with the Buddhist school. His collection being rich, his judgment and taste are the more correct. The various examples of the work of Wang Mo-chieh (Wang Wei) and of Huang Shan-ku which he possesses are now rare.

Thus, in days gone by, Yün-lin moved the admiration of foreigners, and to-day Chinese, in their turn, are admiring Mr. Shih.

I have some slight acquaintance with the pictorial art and have long wished to make a collection of works by masters of the Northern and Southern schools, and to publish them with annotations; now, on seeing this collection and commentary, I have been much impressed by both. Mr. Shih having no desire to keep these works of art secret, has placed them in the hands of the engraver and printer and I have accordingly given an account thereof.

HUANG PO-TS'UN

目錄

弁言

歷代帝王紀

中華古畫影片

各畫題跋故實

子目

中華金石陶藝各品影片

CONTENTS

INTRODUCTION

LIST OF DYNASTIES

PLATES ILLUSTRATING CHINESE PAINTINGS, ETC.

NOTES ON THE HISTORY AND TECHNIQUE OF CHINESE DRAWINGS AND
PAINTINGS, TRANSLATED

INDEX

SUPPLEMENT OF PLATES ILLUSTRATING CHINESE BRONZES, CERAMIC
ART AND JADE

弁言

蓋聞技藝之成績生於人類心力進化之局度故技藝者既爲人性命之所寄心靈之所發則必爲斯二者之表證明矣所以人必先了悟其性靈之全局而與藝家共表同情然後可於一藝之成績見覺夫藝家之所見覺也故欲伸展明辨之心境以獵取外界之主見更不可無專才矣按上古中國哲學之特色與東西哲學之精神峙立相輝以集一爲羣爲宗旨絕無一己之私存乎其間是以天演所趨個人於其社會生活自必由家族以至邦國以成漸大之組織而於其宗教皈依（指大乘宗而言）則涵浸其魂靈於宇內參透成果者之中以現其身爲造化中一子之真相焉中國道釋二教一主修煉一主懺悟異途同趨共達于一神主義之真覺若夫西人心理所謂天理人性之界限在東方則視爲烏有蓋東人以爲天亦有魂命一如人然惟不得加以評議臨以審判耳一言蔽之彼蓋不以宇宙爲領治之土研究之地自矜之資所持態度則唯造治宇宙之主權是敬是賴故中國山水圖畫筆墨間多寓斯旨在在皆然或霜巖雪嶺或江雨湖烟或婆娑之樹或嵯峨之石或花卉或禽獸皆足使觀者被其感化既陶冶其性情復激揚其志趣因以參合天道之玄機試讀以下之歌庶足彷彿之矣歌曰

INTRODUCTION

WORKS OF ART are always products of certain spheres of human culture and mental evolution. As is a man's conception of life, as is the state of his mental and spiritual development, so is, of necessity, his art a manifestation thereof. Therefore in order to perceive and feel, in a work of art, that which the artist has already seen and felt, one is obliged to sympathetically envisage the whole spiritual sphere in which he has had his being. Hence, a certain capacity for enlarging the bounds of one's inner perception, for seizing an alien point of view, is indispensable.

The strongest feature in ancient Chinese philosophy, which stands out in striking contrast to the spirit of the West, is the absorption of the unit in a higher unity, the utter lack of individualism. So follows it, naturally, that in his social life the individual yields to, and conforms with, the greater organisation of the family, the clan, the state; and in his religious life—that higher religious life which rises above the common beliefs of the masses—he attempts to immerse his spirit in the all-pervading spirit of the universe, to realise that he is but a fraction in the organisation of Nature.

Taoist contemplations and Buddhist rites are, in China, but different paths to the same goal, which goal is the realisation of the oneness of Nature. The deep chasm which to the Occidental mind divides Nature from the Human Intellect does not exist for the Oriental. To him Nature has a soul and lives as does man himself. He does not approach her critically and judicially; in a word, he does not regard the universe as his territory, as his field for research, serving ever for his self-aggrandizement. On the contrary, his attitude is one of confiding obedience in, and awe-inspiring dependence upon, the great Power that shapes and governs the universe. So, whether revealed in snow-clad mountains, in slumberous mists drifting over rivers and lakes, in majestic trees and rugged rocks, in blossoming flowers, or in birds and beasts, Chinese landscape should exercise an elevating influence upon the observer; they should calm yet exalt his mood as they disclose to him the mysterious life which impregnates nature.

惟願登彼山顛兮

飄然直向爾寶光

神魂留戀岩洞兮

明月芳艸倍徜徉

按此數句並其餘韻乃摘自宓士德曲譜者當我儕偶思夫中國山水得意之作則此歌輒入襟懷而不覺矣蓋戈德譯述華畫之精粹體貼入微其中有云「華人繪畫風景其天然活潑之氣一如人物」等語誠爲戈氏論華人掌故之切題妙論以之施於華畫之有文意者頗屬極力悠揚也然其爲畫家開一法門使其力求斯效也又何其簡哉夫戈氏之爲斯歌其目的非欲表彰一繪物象之畫也第欲藉其奇妙之詞意將其論畫之全神印諸觀者之心志而已華畫傑作多出於唐宋元以及明初其後最精之品大抵臨仿前古名畫然康熙乾隆時代自出心裁之佳作則亦當重視之也蓋藏家鑒定名畫多徵諸幅中題款印章之外觀唯眞能鑒賞者則要以明辨筆法之眼光與本畫之成績爲根據是以凡畫之有生氣爲有目共賞而足使觀者隨作家化工之精神心焉嚮往者始可謂之眞品耳戈氏

Ah ! could I on some mountain height
Glide onward steeped in thy dear light,
Round mountain caves with spirits hover,
Or float the moonlit meadows over.

These and other lines from "Faust" come readily to our mind when contemplating some enchanting Chinese landscape, for Goethe is especially well qualified to interpret to us the essence of Chinese art. "External Nature, in the art of the Chinese, is always quite as 'alive' as are their human figures." This remark of Goethe's (*Discourse with Eckermann, Part I*) apropos of a Chinese romance, applies with quite as much force to Chinese classical paintings, and how extremely simple is the method which serves the artist to call forth this effect! His aim is never to render a meticulous portrayal of Nature, but by his wonderful and masterly distribution of lines and shades to impress upon the spectator's mind and heart the whole spirit of the subject.

The finest masterpieces of Chinese painting date from the T'ang, Sung, Yuan and the earlier part of the Ming dynasties. Most of the best works of later periods are principally copies of the old masters, but the independent productions of the K'ang Hsi and Ch'ien Lung periods are certainly not to be despised.

Many collectors to identify a masterpiece, simply make sure that the signature or seal of the painter is apparent on the painting; but the true connoisseur mainly bases his judgment on the characteristic brushwork and on the merit of the work itself. Therefore a picture that breathes life, is of uniform conception, and which enables the spectator to trace the creative soul of its artist, can alone be called genuine.

Here again we may quote a remark from Goethe. He says: "Most of the new is romantic (romantic in a depreciative sense) not because it is new, but because it is weak and morbid; and the antique is classic, not because it is old, but because it is vivid, fresh, and sound; and if we therefore judge by such qualities we shall find ourselves on a sound basis." Moreover, as may be seen from ancient Chinese works, many of the old artists seldom signed their own paintings, but their name, poems, etc., have often been added thereto by later possessors.

The dark brown, or rather dark grey, discoloration of the silk is not always a proof that the painting is old and genuine, although most of the ancient pictures are now of that colour, having been, through the ages, injudiciously exposed to air, incense smoke, and dust.

之言更可引證於此者有云「新畫多俗氣非以其新也以其弱而病也古畫多雅意非以其舊也以其健而神也倘能以此品畫則自有見地矣」且古之作家題名於畫幅者甚鮮今於古畫中猶及見之其名姓詩詞或多由後世藏家所題跋至分辨絹色一節則蒼黃灰褐均爲縑絹之變色雖古畫垂今年久暴露失於檢理備受烟塵多有成此色者然非可以作古畫真蹟之明證蓋新畫之絹因華人今日已大得煊染之技可使之作晦黯陳舊之色而舊畫之絹每因畫出宮中保護得宜反存鮮明之狀未能如後製者之常受風日侵伐而可以日久時深給人也職是之故縑絹表面之年代殊不宜根據之以判佳畫之價值而必更注重於筆法及其傳神妙手也惟我西人對於華畫恆不關心諒因未經研究真正精品之殊性故耳雖然人之悟會技藝端賴其哲理是或因各人平生觀念有異故發而爲趨好之表見者如是歟英國魯士堅之言曰「萬物之姿態必與其所娛之生靈有所關係而此生靈樂受之度量則又與其誠意致知爲比例」誠哉是言也余因泚筆而爲之引

The Chinese have, nowadays, achieved considerable skill in staining the silk of new reproductions to a dark and time-worn hue; while old paintings, such as those from the Imperial collections, which have always been scrupulously cared for, still maintain a comparatively fresh appearance even beside those of a later date, which, from having been exposed to climatic influence, may have pretensions to a much greater age than they possess. For these reasons, the apparent age of the material only should never form a basis for decision as to the worth of a good painting. It should be judged more by characteristic brush work and its inspiration and skilful execution.

The indifference very often displayed by Occidentals to Chinese paintings is probably due to the fact that they have never had the opportunity of studying the characteristics of real masterpieces. It may, however, be the manifestation of tastes and inclinations evolved from a different conception of life, since a man's artistic perceptions are largely dependent on his philosophy.

Ruskin says: "The beauty of any natural object is relative to the creatures it has to please, and the pleasures of those are in proportion to their reverence and their understanding."

E. A. S.

歷代帝王紀
中外年紀

數年位在	元紀曆西 終	元紀曆西 始	代朝
七四六	五零二二(前)	二五八二(前)	紀帝五
九三四	六六七一	五零二二	夏
四四六	二二一一	六六七一	殷商
七六八	五五二	二二一一	周
九四	六零二	五五二	秦
一三二	五二(後)	六零二	漢西或漢前
九六一	一二二	五二(後)	漢東或漢後
四四	五六二	一二二	國三
四四	五六二	一二二	漢蜀
五四	五六二	零二二	魏
六三	五六二	九二二	吳
二五	七一三	五六二	晉西
二零一	零二四	七一三	晉東
九六一	九八五	零二四	朝北南
九五	九七四	零二四	宋劉
三二	二零五	九七四	齊
五五	七五五	二零五	梁
二三	九八五	七五五	陳
九四一	五三五	六八三	魏元或魏北
二二	七五五	五三五	魏西
六一	零五五	四三五	魏東
九三	九八五	零五五	齊北
二三	九八五	七五五	周北
九二	八一六	九八五	隋
九八二	七零九	八一六	唐
三五	零六九	七零九	代五
六一	二三九	七零九	梁後
三一	六三九	三二九	唐後
一一	七四九	六三九	晉後

THE CHINESE DYNASTIES

SYNOPTICAL TABLE

NAME OF DYNASTY	BEGAN	ENDED	DURATION (YEARS)
THE AGE OF THE FIVE RULERS	B. C. 2852	B. C. 2205	647
HSIA	,, 2205	,, 1766	439
SHANG OR YIN	,, 1766	,, 1122	644
CHOU	,, 1122	,, 255	867
CH'IN	,, 255	,, 206	49
HAN, FORMER HAN, OR WESTERN HAN	,, 206	A. D. 25	231
LATER HAN OR EASTERN HAN	A. D. 25	,, 221	169
THE THREE KINGDOMS	,, 221	,, 265	44
MINOR HAN	,, 221	,, 265	44
WEI	,, 220	,, 265	45
WU	,, 229	,, 265	36
WESTERN CHIN	,, 265	,, 317	52
EASTERN CHIN	,, 317	,, 420	103
DIVISION INTO NORTH AND SOUTH ..	,, 420	,, 589	169
SUNG (HOUSE OF LIU)	,, 420	,, 479	59
CH'I	,, 479	,, 502	23
LIANG	,, 502	,, 557	55
CH'EN	,, 557	,, 589	32
NORTHERN WEI OR WEI OF THE YUAN FAMILY }	,, 386	,, 535	149
WESTERN WEI	,, 535	,, 557	22
EASTERN WEI	,, 534	,, 550	16
NORTHERN CH'I	,, 550	,, 589	39
NORTHERN CHOU	,, 557	,, 589	32
SUI	,, 589	,, 618	29
T'ANG	,, 618	,, 907	289
THE FIVE DYNASTIES	,, 907	,, 960	53
POSTERIOR LIANG	,, 907	,, 932	16
POSTERIOR T'ANG	,, 923	,, 936	13
POSTERIOR CHIN	,, 936	,, 947	11

歷代帝王紀

中外年紀

數年位在	元紀曆西 終	元紀曆西 始	代朝
四	一五九 (後)	七四九 (後)	漢後
九	零六九 ”	一五九 ”	周後
九一二	五二一一 ”	七零九 ”	遼
三四	八六一一 ”	二五一一 ”	遼西
五四一	零六二一 ”	五一一一 ”	金
七六一	七二一一 ”	零六九 ”	宋
三五一	零八二一 ”	七二一一 ”	宋南
八八	八六三一 ”	零八二一 ”	元
六七二	四四六一 ”	八六三一 ”	明
七六二	一一九一 ”	四四六一 ”	清
八一	二六六一 ”	四四六一 ”	治順
一六	三二七一 ”	二六六一 ”	熙康
三一	六三七一 ”	三二七一 ”	正雍
零六	六九七一 ”	六三七一 ”	隆乾
五二	一二八一 ”	六九七一 ”	慶嘉
零三	一五八一 ”	一二八一 ”	光道
一一	二六八一 ”	一五八一 ”	豐咸
三一	五七八一 ”	二六八一 ”	治同
四三	八零九一 ”	五七八一 ”	緒光
三	一一九一 ”	八零九一 ”	緒宣

THE CHINESE DYNASTIES (*continued*)
SYNOPTICAL TABLE

NAME OF DYNASTY	BEGAN	ENDED	DURATION (YEARS)
THE FIVE DYNASTIES (<i>continued</i>)			
POSTERIOR HAN	A.D. 947	A.D. 951	4
POSTERIOR CHOU	„ 951	„ 960	9
LIAO	„ 907	„ 1125	219
WESTERN LIAO.	„ 1152	„ 1168	43
CHIN (GOLDEN TARTARS)	„ 1115	„ 1260	145
SUNG.. .. .	„ 960	„ 1127	167
SOUTHERN SUNG	„ 1127	„ 1280	153
YUAN (MONGOLS)	„ 1280	„ 1368	88
MING.. .. .	„ 1368	„ 1644	276
CH'ING	„ 1644	„ 1911	267
SHUN CH'IH	„ 1644	„ 1662	18
K'ANG HSI	„ 1662	„ 1723	61
YUNG CHENG	„ 1723	„ 1736	13
CHI'EN LUNG	„ 1736	„ 1796	60
CHIA CH'ING	„ 1796	„ 1821	25
TAO KUANG	„ 1821	„ 1851	30
HSIEN FENG	„ 1851	„ 1862	11
T'UNG CHIH	„ 1862	„ 1875	13
KUANG HSU	„ 1875	„ 1908	34
HSUAN TUNG	„ 1908	„ 1911	3

唐卽西歷六一八
至九〇七年無款

王子遇僊圖着色絹本長八尺八寸
半闊二尺十一寸半

27

王子喬故事華人以王子而棄放青宮出遊求學微服旅行探塵寰之奇險聽民輿論察王室之德威故視爲新奇話柄恆樂道之蓋喬爲周靈王太子敝屣東儲之榮醉心長生之術遨遊郊野物色靈芝喬故好笙每當萬籟俱寂輒自奏弄清和之韻逾於鳳鳴觸騷人之幽思授畫客以新題至其能否得藥傳未深及惟言其與仙爲伍則確如也喬嘗遊行至伊洛之間得遇浮邱公遂與同居嵩山三十載授以玄妙之道一日遇友桓良託其傳語家人於七月七日相會緱山之巔至期則見喬乘白鶴舉手告別而逝是圖畫意與此故事灼然相合鑒評家當不以爲謬也

Period : T'ang 618-907

Subject : WANG TZU-CHIAO MEETING FOU CHIU KUNG AND
INQUIRING FOR THE ROAD TO IMMORTALITY

Artist : UNKNOWN

The story of Wang Tzu-chiao 王子喬 is woven round a theme beloved of Oriental tale tellers—that of a Prince abandoning his palace and wandering abroad in search of wisdom, and in pursuit of an ideal, or perhaps masquerading as a common citizen, courting adventure, and sounding loyal but unsuspecting subjects as to the splendours of the royal palace and the virtues of their prince. Wang Tzu-chiao, who was the son of King Ling of Chou 周靈王 (571 B.C.), abandoned his princely heritage and went on a pilgrimage through wild and solitary places in search of a divine plant, the herb of immortality. It is an imaginative touch of the poets, but a touch essentially true to the theme, that the solitude of many an evening was broken by the sweet, plaintive music of a little reed instrument which the Prince made for himself, and from which he drew harmonies more tuneful than the song of the phoenix. We are not told that he came upon the wonderful herb; but the story runs that the lonely reed-minstrel certainly wandered into the company of immortals. On one occasion, when his travels had brought him into the region between the rivers I 伊 and Lo 洛, he met a sage named Fou Chiu-kung 浮邱公. The Prince and the wise man dwelt together for thirty years upon Mount Sung, in Honan, one of the five great mountains of China, and during his sojourn there he was initiated into the mysteries of Taoism. One day he met a friend, Huan Liang, and through him sent a message to his kindred desiring them to meet him on the seventh day of the seventh moon upon the summit of Mount Kou 緱山. At the appointed time the Prince was seen riding through the air on the back of a white crane, waving a final adieu before vanishing into the realm of the genii.

The delicious *naïveté* of the story disarms the critic as completely as it has enchanted the artist.

Description : Full Colour Painting on Silk 5' 8½" × 2' 11½"



觀音菩薩歷史

觀音名義殊奧祕或謂阿彌陀佛之子三尊之一恒居阿彌陀佛之左嘉名不一善行良多然以大慈大悲救苦救難觀世音菩薩爲稱者較著第其化體爲女事殊奇幻不可思議乃中華佛教竟有以送子觀音形之而禪堂佛院立爲必奉之神者矣稗史之論觀音化身事蹟者甚繁而此篇言其無罪受刑好施獲報自可深得民心之敬慕矣

32

據傳觀音生於迦葉佛時爲興林國王婆伽第三女誕降以前母夢天堂贈以仙子遂以妙善命名蓋預示其善也自幼卽舉止大方仁慈虔敬放捨根塵至於琴書畫繡雖非所專靡不精諳日惟誦佛坐禪恆至深夜虔脩淨業見性明心一夕夢至妙高峯受訓於無量壽佛嗣後遂列名大悟深明六度於布施持戒忍辱精進禪定智慧之道均有心得但王以善棄放王室之尊榮心滋不悅擇王子使之嫁善不願峻却之王大怒諭置死地劍落不仆頂現紫光得免於難王乃問計於羣臣善知之惟求速死

LEGEND OF KUAN-YIN, GODDESS OF MERCY

AVALOKITESVARA, the son, in a mystical sense, of Amitabha, is one of the Buddhist Trinity, and is placed in temples to the left of Amitabha, the central figure. His name and qualities are many, but he is probably best known as the All-Compassionate Ever-Existing Saviour, the Royal Bodhisat who hearkens to the cry of the world. During the ages, in some obscure manner, the sex of the Diety has been changed, and Avalokitesvara appears in Chinese Buddhism as Kuan-Yin Pusa, the goddess of love and mercy—the giver of children, and is probably, therefore, the most popular member of the Buddhist Pantheon. Many legends exist concerning the life and reincarnation of Kuan-Yin, and, naturally enough, it is the one that tells of suffering innocence, of renunciation and reward, that has endeared itself to the heart of the people.

The legend* goes that in the days of Kasyapa Buddha 迦葉佛 Kuan-Yin was the third daughter of the King of Hsinglin 興林, Bhavagat (the adorable), and in the days before her birth her mother the queen dreamed of having been presented with a fairy in the Palace of the Devas. The girl was prophetically named Chunda, the meaning of which is "rare virtue." Greatness early manifested itself in her character. She was generous, merciful, reverent, affectionate, and free from worldly desire. Music, literature, painting and embroidery were arts in which she engaged with diligence and success, though her mind was not wholly given to these. Daily she recited the Buddhist prayers, and her meditations often continued far into the night. Purity, peace, and enlightenment were ideals upon which she constantly dwelt, and one night she dreamed of being led to Sumeru 妙高峯, the sacred mountain, and there being instructed by the Buddha of Longevity. Thereafter, Chunda was numbered among the enlightened, having attained knowledge of the six means of salvation—almsgiving, keeping vows, patiently bearing reproach, simplicity of thought, meditation and seeking wisdom.

The King was not pleased with his daughter's renunciation of royal pomp and circumstance, and he commanded her to marry a Prince whom he had chosen to be her husband. Chunda did not wish to marry, and at last firmly refused, thereby so angering the King that he decreed her execution. The sword was lifted, but did not fall. The Princess was miraculously saved by the sudden appearance of a purple aureole above her head. King Bhavagat consulted with his Ministers, and the Princess sought the withdrawal of Heaven's protection, thinking that only swift death would appease her father's anger and at the same time allay that suspicion of her saintliness which would seem to have existed among the populace. The Supreme Buddha heard her prayer and suffered her death to be without pain.

* Paraphrase of the legend of Kuan Yin published by P'u Ming 1102.

以息父怒而釋羣疑佛知其禱使無痛楚以死故絞刑甫加氣隨以絕當有一虎自逝多林突然而出
啣之以去是時萬象變異山崩樹偃鳥獸悲號川流枯竭天日無光一若與國民共表哀情者善旣死
遊魂入於冥府閻羅命童子送之返陽遂如夢醒覺身臥逝多林旁有一叟言惠州香山紫竹林可供
潛脩使往投之並餉以一桃以爲趲程之助善啖桃果能安抵其所殊無饑寒之苦後竟於此得成大
道焉時王適遘奇疾御醫束手坐以待斃善鑒其苦狀惻焉憫之於是化身爲僧復履塵世謁闕自陳
出示神方爲之療治方中雖需生人施捨之手目而王殊樂用之竟爲所得服藥後病若失迨詣山致
謝始悉犧牲手目者卽其虐待之女也而善竟以好施之功得昇大佛受賜瓔珞千手千目身登蓮座
頂顯光輪爲西海之主今在普陀供奉與文殊普賢二佛鼎足並峙其成道之紀念日在六月十九日
云

The Princess died, in her nineteenth year, at the moment when a bow-string was placed around her neck by the executioner ; and her body was seized and carried away by a tiger which suddenly sprang from a forest close at hand—legend says the Ssu-to Forest. Many “signs and wonders” accompanied her passing away. Mountains collapsed, trees fell, beasts and birds went screaming through the forests, rivers dried up, the light of the sun was darkened, and all nature seemed to have taken upon itself an aspect of mourning and lamentation in common with the grief of all the people in the kingdom.

The soul of the Princess wandered to the realms of Yama, god of death, and by the order of Yama, angels escorted it back to the place where her body lay. As if roused from a dream, the Princess found herself again on the edge of the Ssu-to Forest and saw her body stretched upon the ground. Beside it stood an old man, who presently directed her to the purple bamboo grove at Hsiang Shan, Hui Chou 惠州香山, saying that that was the place whereat she might best study Buddhism ; and with this advice, he gave to her a peach, that she might be well sustained upon the long journey to the grove. The gift enabled the Princess to reach her destination without having suffered hunger, cold, or fatigue, and in the end we read that there she attained perfect perception of things divine.

Meanwhile, the king was stricken with a strange disease. The Court Physicians were baffled, and in agony His Majesty awaited the coming of death. Looking upon his suffering with compassion, the Princess came to earth again in the form of a Buddhist Priest, and in an audience with him revealed an infallible remedy for his complaint. Of this the King gladly availed himself, even though it involved the sacrifice by someone of hands and eyes. The hands and eyes were obtained, the medicine was applied, and the King restored to health. Upon visiting the sacred mountain to offer thanks for his deliverance, he found that the person who had sacrificed eyes and hands for his sake was the daughter whom he had so cruelly treated.

For this act of renunciation, the Princess was promoted to be a Great Buddha, with the crowning wreath of Buddha's Law, the gift of a thousand eyes and a thousand hands being her reward ; and so in the domain of her peers she took her seat upon the Golden Lily, radiantly aureoled. The Princess is now honoured in the sacred island of Pootoo, being one of a triad with Manjusari and Samantabhadra, their divine attributes being Wisdom, Happiness, and Mercy. The nineteenth day of the sixth moon is religiously observed as the day upon which Kuan Yin attained perception of the Perfect Law.

清揚唐刻墨蹟吳道玄繪

觀音菩薩像

長五尺九寸三分
闊二尺十一寸半

37

唐吳道玄初名吳道子生於洛陽古今畫師咸推領袖起家雖微得名甚早筆墨奇健不勝具論僅錄數事以爲舉隅唐明皇慕西蜀嘉陵江景遣道玄往繪其圖道玄歸無所陳皇詢其故答在胸中不崇朝爲繪江景千里以呈又於殿壁繪龍五鱗甲栩栩幾欲生動雨時則有濃烟出自畫中蓋華人雲從龍之意也道玄畫法殊稱靈活而兼雄健古人之評畫者有云道玄畫筆人皆驚服其精微而不知其神化更有過之相傳道玄去世爲狀詭異云其自入畫中門戶而滅是豈臆度之詞耶

Period: Original Painting T'ang Dynasty 618-907; Ink Rubbing, Ch'ing Dynasty 1644-1911.

Subject: KUAN-YIN PUSA.

Artist: WU TAO TZŪ

Artist's Biography.—WU TAO YUAN, 吳道玄 better known as WU TAO TZŪ 吳道子 whose name is still a household word in China, was born during the T'ang dynasty, near the then Capital at Loyang in Honan, and stands by common consent at the head of all painters ancient and modern. Of lowly birth, he early rose to fame, and numberless are the tales told of his prowess with the brush, of which the following are a few examples. The Emperor, conceiving a longing to see the scenery on the Chia-ling River 嘉陵江 in Szechuan, sent WU TAO TZŪ to paint it. The artist, however, returned with nothing to show for his journey, replying to the Emperor, who demanded an explanation, "I have it all in my heart," and forthwith, in the space of a single day, he threw off "hundreds of miles of landscape."

In one of the halls of the palace, WU painted five dragons, the scales of which were so lifelike that the creatures appeared to move—and during the rainy season a thick mist exuded from the pictures, dragons being associated in the Chinese mind with vapour and clouds.

His style was extraordinarily versatile and very bold. We are told by the ancient commentators that "in the pictures of WU TAO TZŪ it was not the wealth of detail which so much struck the beholder as the extraordinary power he possessed of procuring effects by masterly brush-work." He is supposed to have departed this life in a miraculous manner, by passing through a gate in one of his own pictures, and thus vanishing from human sight.

Description: Ink Rubbing on Paper of Ch'ien Lung period, from carving on stone of the original painting, $5'9\frac{3}{8}" \times 2'11\frac{1}{2}"$.



PARAPHRASE OF COMMEMORATIVE POETRY
ON WANG WEI'S SNOW LANDSCAPE

BY SHEN CHOU

ON this warm summer day I have betaken myself to a priest's secluded cell, and here good fortune has guided my eyes to a scroll. I discern it to be one of Wang Wei's landscapes depicting a snow scene, the very essence of which, with its pines and willows and its graceful bamboos, wafts a gentle zephyr of coolness through the heated air. Boats are seen moored by the banks with idle oars, while the world sleeps, for it is the hour of daybreak and nature is in her calmest mood. A flock of crows fly confusedly against a sudden breath of the western wind and the wild geese journey on unceasingly.

Though the picture is lightly drawn in grey tones, its pervading spirit breathes life—it is a masterpiece of light and shade combined; its rare strokes are graceful and delicate, yet bold and firm where necessary. The scenery is that part of Kiangnan which is the southern portion of the Yangtze-kiang and the style is of the “three distances.”

It owes its existence both to Providence and to the fame of its author, who was honoured by the T'ang Dynasty as a heaven-born genius, and its antiquity alone gives it a value possessed by no modern work of art.

I have seen a somewhat similar scene painted on a small sized scroll, but it lacked the breadth of conception that Wang Wei has succeeded in creating in this picture. To gaze upon its perfection and to know that Vice-President Wang Wei himself painted it is a rare and priceless opportunity which has been auspiciously afforded me in my closing years.

SHEN CHOU OF CHANG CHOU

On the mid-autumn festival day
of the Yin Shu year in the reign
of Hung-chih, of Ming (A.D. 1488).

城中十日暑如炙頭
目眩花塵土塞僧樓
今日見此卷雪意茫
茫寒歎逼古栢條柳
枝集橋下有幽篁側
叢碧隔谿膠艇不
受呼平危貫渚無
人臨西風翻鴉忽零
亂遠鴈遠雲猶嘒：

筆疎墨澹精神在
收閱千年嘉宛壁
宛然一段小江南三遠
備全餘事畢雖名
依稀半未憶老眼再
摩初認得所存只是
天假借名乎當時
重唐室吳中人家寶
古跡兩宋及元高廟
且若教見此風斯下
倒囊定應無吝嗇

錦標內帑固何有人
間：出鳳五色老余
尺素見雪渡草樹
凌兢人踟躕僅方盈
尺不盡意何似此圖
長數尺太丘孫子具
法眼鑒壁始藏加
裝百我將拙語敢
印證耶寧心知并目
識

右丞之筆神妙之
致悠遠之代見亦
罕矣余於沙谿
陳氏獲觀雪渡盈
尺而已今又於嚴
所閱此卷深幸老
年擊此于目敢題
弘治壬戌中秋日
長洲沈周

PARAPHRASE OF A NOTE ON WANG WEI'S SNOWSCAPE

BY TUNG CHI-CHANG

THE world is believed by some to have rarely created such an artist as Wang Wei and such a writer as Wang Hsi Chih, but unfortunately their works are very rarely met with.

A few years ago while visiting the residence of Literary Chancellor Hong Yuan-ping I was shown two pictures thought to be executions of Wang Wei. One, a simply drawn winter landscape, the other a view of Szechuen precipices. It was clear, however, that neither bore the hallmark of Wang Wei's genius.

On another occasion when at Chang-an I happened to see a summer landscape reputed to Wang Wei. This picture also failed to conform to Wang Wei's canons and lacked the characteristic detail which distinguishes the work of great artists. It bore evidence of being a copy by the elegant and clever Ta-nien, whose impatience prevented his adoption of a style so precise as that of Wang Wei.

There is also a copy of a Wang Wei winter landscape by Tsao Woo Hsing in the possession of Yang Ko-yu, but a glance is sufficient to determine that one is observing an imitation of the master's work. It is small of size, drawn in gold and white, and differs from most paintings in perspective, clarity of execution and harmonious colouring. It may be said that all the great artists of the T'ang and Sung dynasties had methods of their own, which may be as easily recognized as the sect to which a Buddhist priest belongs can be distinguished by listening to his speech.

In the spring of this year I learnt that Mr. Fung Kai-Chih of Hangchow had a notable winter landscape scroll. I negotiated for and purchased it. The scroll was forwarded, but I refrained from opening it until I had abstained from human desire for three days. Then, to my delighted surprise, when I gazed on the master's work I felt convinced of his saying "A free scholar ought to have been an artist in the time of his former birth." I slept little for some days, for I felt that I had actually entered Wang Wei's studio and seen his hand guiding the brush.

Mr. Shi Tzŭ-shu said that this scroll was obtained from an ancient house at the Hou-chai Gate, Peking, while it was being pulled down, and that it was one of three scrolls in a set, all being the best works of T'ang and Sung artists.

One can but wonder whether the others are still in existence, and why the Great Creator seems so jealous of perfection. In the meantime I shall treasure my scroll and meditate on the saying of Lao Tzŭ: "Things will come to those who appreciate them."

In the Lodging House at Chang-an.

On the 15th day of the 10th moon
of the 33rd year of Wan-li of Ming.

TUNG CHI-CHANG

畫家石室書亦古軍世不多見余昔年于頃太子
元平形見雲江國都石室但有編部耳及世江信
東元王拜明金陶國節生大款李中舍於非右軍
畫批又余王長必得補文年時王右丞林塘傳
其圖六必細敘稍以陳氏以在雲江矣而需其
未畫右丞之致蓋其家神名必于彼法有奇大年雅
後其不耐多變遂為主筆此得右丞一體者必最後
後得部主之細則極其乃批細僅相傳其來在武林
移家寓於石室遠於余仁兄者廣更不足其其
法夫惟余師楊高部於將室有趙吳與雲圖不煩煩用
金粉間遂清室也吳市作余一尺之卷字王維意何
以知其子維余石仁兄凡諸家報信自序及宋皆有門
庭如祥性立家室師使人問片語半詞而定其為何
派兄和主文批此圖行筆非僅錄此師則非此谷非此
余及王蓋巨李若皆仁石稱非字維何今年秋間金
隨看王維江山雲雲圖一卷為開一過官家以收學友
人走武林而見其原稿自視其外目能知以余耳右丞
初他受余清清室日始展閱一過批於其無不頓筆
云必余用是自其且右丞自云宿世濡潤與身居畫師
余未嘗得觀其紙但以批心耶果清其生有金堂而
身曾入右丞之室而觀其破礮致如終夕不寐而
兩鄰摩子書云此米走東師後字門拆右屋於折
字中得凡有三卷皆在宋書畫六余又安想其二卷
者安在焉知非右軍筆跡其後諸君必非晉帖也
倘得金劍還珠之福兩子生逢物如阮聊果余其
齊中消安清福耶老子云同于道者道亦不遠
余且珍此以俟

萬曆廿三年歲次己未十月之望秉燭書于長安旅
舍

畫其

甲辰八月廿日過武林紀事西湖之勝甚多
如溪父有入桃源阿閩一見再見其音韻



PARAPHRASE OF A NOTE ON WANG WEI'S PAINTING

BY CHENG CHENG-KUEI

THE SUCCESSOR OF TUNG CHI-CHANG

WANG WEI's painting occupied the premier position in the collection of Hsuan-tsai (Tung Chi-chang). This gentleman, who was a literary chancellor, brought it with him to the Capital when commanded to an audience by the Emperor.

It naturally became known among connoisseurs that this famous painting was in Peking, but in spite of repeated requests to view it Hsuan-tsai could not be persuaded to place it on exhibition. Being a friend of his, however, I often sat with him and contemplated the scene limned by Wang's master hand on the scroll.

Hsuan-tsai held that both the inspiration and technique of many great artists were derived from a study of this masterpiece, and that, for an artist to attempt pictorial work without access to a work such as this, was like a ship being navigated without a compass. One of Hsuan-tsai's chief regrets was that the "Lanting" (a scroll of Wang Hsi-tsu's writing) should have been buried with the Emperor Tai-tsung of T'ang in the year 627 A.D.

Not long after this Hsuan-tsai retired from office to his home at Sungkiang. A short time after he died, and an outbreak of rebellion following, the picture was lost for a time in the confusion.

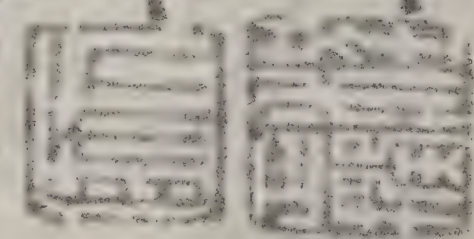
After the restoration of order I heard from various sources that it was at Yangchou, and again at Kashing, but repeated search in these cities led to nothing and I had to conclude that it was lost for ever.

Rambling one day through the mart at Changan some years afterwards, I saw to my astonishment the missing picture I had known twenty years before, and lost no time in acquiring it. Then there came back to me the prophecy that Hsuan-tsai had once made, that verily Providence has decreed that this gem shall live for thousands of years, and I cannot but believe that it has chosen me, the friend of Hsuan-tsai the chancellor, to be sometime its possessor to assuage my grief at its erstwhile loss.

*To Hsuan-tsai, the literary chancellor, these lines are dedicated by
the unworthy*

CHENG CHENG-KUEI (CHENG-CHI)

此玄寧先生收藏生平第一圖也崇禎壬
申年先生以宗伯應召携此圖入都好事
每求一見弗得唯余往先生必出國相示展
玩必竟日且為指授筆墨三昧處謂荆關
筆巨擘從此出者繪事不具磨詰真面目
殆此別者不祿斗也又曰凡古人名蹟須擇
人而鑒之蘭亭入昭陵為千古俗事有識
者笑之異日此圖當歸君爾予謝不敏後先
生予告余亦請假旋遭患難遂未得生靈間而
生已歿世矣亂後訪聞此圖為兵火所劫不知入
誰手有云在嘉興或在維揚俱覓之不得聞其
居士家亦不果甲午冬偶見之長安市上夢之
頗喜歎異惟其在夢中也遂購之計此圖留先生
處五十餘年余見後亦十年許矣異代遙派遙來
屢度數十年神物若有鬼神呵護固不待言然
予何幸而得與此圖相值耶先生子澤令昔家
燕臺日歸京竟成識此先生亦神矣故書其
事以志筆墨之有靈耳青溪道人正撰題



AN APPRECIATION OF A LANDSCAPE

PAINTED BY WANG WEI

BY A JAPANESE PROFESSOR OF ART

LEARNING that Mr. Strehlneek, a collector of Chinese paintings of some note, had in his possession a masterpiece by Wang Wei, representing a winter landscape of snow-clad hills bordering a winding river, I visited him, and was courteously granted permission to view it. On the fore part of the scroll there is a description by Hui Tsung, Emperor of Sung, with additions by scholars of the Ming and Ch'ing dynasties. My first glance at the painting caused me to exclaim "*This is the most precious work I have ever seen!*"

Closer inspection revealed a characteristic production of Wang Wei's, instinct with the spirit of nature and breathing the poetic fragrance that pervades the master's work. Though the scroll is but ten feet in length, its breadth of view, and the treatment of masses of snow reflected in the running stream, assure it an unassailable position in the world of art. It is truly a song without words.

I have always been interested in writing and painting, and have never lost an opportunity of admiring those ancient works of art of which the East may feel proud. My view of this remarkable scroll I regard as the climax of a long pursuit and study of pictorial art, and I write this modest appreciation as a memento of a rare privilege.

SHUDO OGURI.

Shanghai, June 1913

2nd year of Taisho.

余頃聞獨園紳士

史君前獲唐王右丞江

干雪洲雪圖手卷。以為拱

壁。一日往請觀之。卷頭所

題。宋徽宗皇帝御筆。

卷尾則有明清諸賢跋

文。余披閱一過。拍案驚

歎曰。是洵宇內之至寶

也。蓋右丞畫。其巧出於天

性。兼又善詩。作詩為無

形之畫。^{作畫}為不語之詩。此

卷長不滿丈。能收江干

幾十里之景。雪色水光。

宛然映眼。加之一種神趣。

橫溢於筆墨之外。乃謂

之畫固然。又謂之詩亦

不誣也。顧余自少耽翰

墨。搜訪名蹟於海內外

者。幾十年于此。其間所

展閱卷軸。實以萬數。尚

不多。而今始接斯名卷。

竊以為觀止矣。因喜述

一言。以誌眼福云爾。

大正二年六月于滬上

日本小栗秋堂



唐即西歷六一八王維繪
至九〇七年

江干雪霽圖淡色絹本長十
尺三寸闊一尺

57

王維太原祁人唐之詩畫名家也元宗時官至右丞安祿山反被逮下獄祿山知其才迎至洛中迫爲給事中維窘苦之間賦詩悼痛賊平僅以詩免維辭不復仕請以弟縉代退居輞川以琴書詩畫自娛晚景卒年六十其孝友與才學齊名畫中有詩詩中有畫爲南派山水之宗

Period: T'ang 618-907

Subject: WINTER LANDSCAPE

Artist: WANG WEI

Artist's Biography.—WANG WEI 王維, the great poet and painter was born at Chi Tai Yüan 太原祁 in 699, entered public life and rose to high position under the Emperor Hsüan Tsung, of T'ang. During the rebellion headed by An Lu Shan, he was taken prisoner and narrowly escaped execution. His talents, however, made him known to Lu Shan, who forced him to accept the office of censor at his temporary headquarters in Loyang 洛陽. Wang Wei suffered much under this compulsion and expressed his sorrow in a series of beautiful poems, which, after peace had been restored, gained him the pardon of his imperial master. He refused, however, to accept further office, begging that his famous brother, Wang Chin, be appointed in his place, and retired to the beautiful district of Wang Chuan, where he passed the evening of his life in the pursuit of the Arts—poetry, music, and painting. Here he died at the age of 60—famed no less for his great talents, than for his filial piety and conjugal fidelity. He was a master of landscape painting, and of him it was said: “His poems are pictures—his pictures poems.”

Description: Part of Ink Painting on Silken Scroll with faint gradations of colour. 10' 3" × 1' 0".



五
摩
詰



四
景
圖

唐即西歷六一八王維繪
至九〇七年

江干雪霽圖着色絹本長十尺三寸闊一尺

詳見第四十二篇

Period: T'ang 618-907

Subject: WINTER LANDSCAPE

Artist: WANG WEI

For Description see page 42

Description: Part of Ink Painting on Silken Scroll, with faint gradations of colour, 10'3" × 1'0"



唐即西歷六一八
至九〇七年 王維繪

江干雪霽圖着色絹本長十
尺三寸闊一尺

詳見第四十二篇

Period : T'ang 618-907

Subject : WINTER LANDSCAPE

Artist : WANG WEI

For Description see page 42

Description : Part of Ink Painting on Silken Scroll, with faint gradations of colour, 10' 3" × 1' 0"



唐卽西歷六一八張璪繪
至九零七年

相思樹圖水墨絹本長一尺十寸闊一尺三寸七分

69

周宋康王鍾情韓朋之妻欲奪之下朋於獄置之死朋乃自戕康王遂召其妻登臺眺覽妻允之而陰腐其衣冀於高處投下時不致爲所挽其計果中迨收拾殘骸於帶中得遺書求與夫合葬王怒不聽命分葬之其後兩墓自合塚上各生一樹綠葉婆娑青柯交錯有二鳥類鴛鴦飛舞樹巔悲鳴不已人皆異之迄今世人於夫婦瑩間每種此樹家庭中亦有植之者以爲有此則可杜家人之齟齬而召致和祥也（朋或作憑）

按張璪爲唐代達官嗣以辦理鹽鐵爲政不善被貶乃專志繪事深得摩詰筆法著有山水論源一冊行世名以大噪問難者遠近接踵畢宏深異其法敬問所受答曰外施造化中得心源其畫樹以松擅長特出古今嘗以手握雙管一時齊下一爲生枝一爲枯幹

Period: T'ang 618-907

Subject: THE TREES OF LOVE

Artist: Attributed to CHANG TSAO

DURING the Chou dynasty there lived a Prince of the state of Sung, by name, K'ang Wang 康王 who became enamoured of the beautiful wife of his minister one Han P'êng 韓朋. Desiring to obtain the lady for his own he compassed the death of Han P'êng by casting him into prison, where he eventually committed suicide. K'ang Wang then invited his lovely victim to accompany him to the summit of a tower whence they might enjoy the view, and to this she assented, dressing herself however, in her most fragile garments, which, when she cast herself from the height, as she purposed to do, would part in the hands of her pursuer. Her plan proved successful and, when her mangled body was recovered, a letter in which she implored that her body be laid in the self-same grave as that of her deeply loved husband, was found in her girdle. This prayer the enraged tyrant ignored, and caused the bodies to be buried some distance apart. What was the amazement of all, when the vault became as one, and when, from the two coffins, there sprouted two beautiful trees, the branches of which entwined themselves closely, and where two birds resembling mandarin ducks (emblems of conjugal fidelity) perpetually hovered, singing a mournful dirge. From that day to this, such trees have therefore been planted over the graves of loving couples, and are also often found in the courtyards of homes, where their presence is supposed to prevent discord and promote harmony.

Artist's Biography.—CHANG TSAO 張璪, an adherent of the school of Wang Wei 王維, was an official of distinction under the T'ang dynasty, until certain difficulties, which arose over his management of salt and iron, government monopolies, caused his banishment. He then devoted his life to art, publishing a small book on landscape painting, in which branch he had gained a wide reputation. His advice was sought far and near and especially famous is his reply to Pi Hung 畢宏, who, profoundly impressed by his style, asked him in what school he had been trained. "Externally," said Chang, "I have followed the teachings of Nature, internally the dictates of my own heart." As a painter of trees, especially firs, he was pre-eminent, and it is said that grasping two brushes simultaneously, he would paint with one the living branches, with the other, the dead.

Description: Ink Painting on Silk 1' 10" × 1' 3 $\frac{7}{8}$ "



唐即西歷六一八無款
至九〇七年

英雄獨立圖水墨絹本長四尺一寸
六分闊一尺四寸半

中華畫家以鷹英同音取譬英雄蓋以其精神剛毅足以方之也

畫中之鷹卓立石上四望汪洋渺無際極目凝視以攫物翼半展而欲飛英氣勃勃猶人之有威武者

Period: T'ang 618-907

Subject: STUDY OF EAGLE ON ROCK

Artist: UNKNOWN

THE words *Ying* 鷹 (eagle), and *Ying* 英 (heroic), being homonyms, this bird is regarded in Chinese art as the emblem of heroism, a quality well exemplified by its intrepid spirit.

The bird here depicted, perched on a precipitous boulder in the open sea—its wings half spread, its keen and watchful eye fixed on some unwary creature below—is the very personification of tense and vigorous life.

Description: Ink Painting on Silk 4' 1 $\frac{3}{4}$ " $\times$ 1' 4 $\frac{1}{2}$ "



唐即西歷六一八
至九〇七年 無款

騶虞呈瑞圖水墨絹本長四尺八寸
六分闊一尺四寸三分

騶虞仁獸也狀類虎白質黑章不踐生食不履生蟲至德所感則見

Period: T'ang 618-907

Subject: THE TSOU YÜ

Artist: UNKNOWN

THE TSOU YÜ 騶虞 is a fabulous beast said to be "righteous." It is like a white tiger with black spots. It will not tread on growing grass nor eat living things; and only makes its appearance under princes of perfect benevolence and sincerity.

Description: Ink Painting on Silk 4' 8 $\frac{3}{4}$ " $\times$ 1' 4 $\frac{1}{4}$ "



唐即西歷六一八無款
至九〇七年

雨師圖

水墨絹本長四尺四寸
七分闊一尺五寸三分

龍之爲物華人視爲宇宙至高之權精華之表而風水所謂陽者也康熙字典云龍鱗蟲之長能幽能明能細能巨能短能長春分而登天秋分而潛淵又云有鱗曰蛟龍有翼曰應龍有角曰虬龍無角曰螭龍未升天曰蟠龍夫龍之原始關於中華史傳文化者甚切其理奧而難明伏羲時龍出於河因得圖書之大綱易爲中華最古之經以青龍爲震卦表示造化之象故春令與東方皆屬之焉周公旦與成王觀於河洛沈璧禮畢有龍臨壇卽青龍也稽之周代之間論及龍權已甚詳悉漢時旱魃爲厲且有所禱於龍者矣相沿至今談龍之傳杜撰頗多各異其說要皆目爲萬能權力之大有加無已然龍不特分四種已也且別以色焉朱紫黑白青赤蒼黃諸色皆備其中尤以黃者爲最種色旣殊職務以異若天龍則守天宮神龍則興雲致雨地龍則決江開瀆伏藏龍則守大福人藏至于皇龍則有五爪異於常龍凡屬天子之法物皆有其象焉

Period: T'ang 618-907

Subject: THE SPIRITUAL DRAGON, RULER OF THE RAINS

Artist: UNKNOWN

THE DRAGON to the Chinese is one of the symbols of the supreme power and represents the elemental forces of earth and sky and the Yang principle in geomancy; it is described in the K'ang Hsi dictionary as "the largest of reptiles, with feet and scales; it can make itself dark or luminous, subtle and thin, or heavy and thick; it can shorten or lengthen itself at pleasure. In the spring it rises to the skies, in the autumn it plunges into the water. There are the scaly dragon, the winged dragon, the horned and the hornless dragon, and the dragon rolled within itself, which has not yet taken flight into the upper regions."

The origin of this mighty monster, which is so intimately connected with Chinese mythology, history, and art, is shrouded in mystery. One is supposed however to have risen from a river in Honan and to have appeared to Fu Hsi (B.C. 2962). According to the I Ching, or Book of Changes, most ancient of Chinese Classics, the azure dragon is the symbol under which are grouped the creative influences such as the East, Spring, etc., which also designates the Eastern quadrant of the Urano sphere.

This same azure dragon is supposed to have appeared to the Duke of Chou 周公 when, with his youthful sovereign, he was offering a jade disc to the god of the river Lo 洛.

In the 7th century B.C. we find references to the powers of the dragon, and during the Han dynasty it was invoked in times of drought. Thus we see that, through the ages, around the name of the dragon have been woven legends many and various, with attributed powers great and ever increasing.

Besides the four classes of dragons referred to in the K'ang Hsi dictionary, we find dragons varying in colour, such as the gold, the scarlet, the purple, the black, the white, the variegated and, most important of all, the yellow. As vary classes and colours, so vary the duties performed by these saurians. The Heavenly dragons guard the mansions of the gods; the spiritual dragons control the winds, clouds, and rains; the earthly dragons, or *nagas*, clear rivers, open streams and deepen seas; the dragon of the hidden treasure watches over the wealth concealed from mortals, and the Imperial dragon, always to be distinguished by the fifth claw which it assumes (ordinary creatures having but three or four) is intimately associated with all matters pertaining to the "Son of Heaven."

Description: Ink Painting on Silk 4' 4 $\frac{7}{8}$ " $\times$ 1' 5 $\frac{3}{8}$ "



宋即西歷九六零至一一二七年黃庭堅書

重陽詩手卷

宣和粉硃紙長十一尺闊一尺七寸六分

此詩爲黃庭堅所書堅素以詩書名世尤以孝親著名列廿四孝傳中此乃書於宋元祐二年三月詩爲慶賞重陽而作作者之意極言天地之大萬象之奇而發揮其感慨也

Period : Sung 960-1127

Subject : SPECIMEN OF FINE CALLIGRAPHY

Calligraphist : HUANG TING CHIEN

THE poem here reproduced was written by one HUANG TING CHIEN 黃庭堅, famed for his poetry and for his beautiful handwriting, and renowned among the examples of filial piety for the devotion he displayed towards his parents. The poem was written on the 3rd moon of the 2nd year of Yüan Yu 元祐, of the Northern Sung, A.D. 1086 and is in praise of the Chung Yang 重陽 festival which takes place on the 9th of the 9th month. Its theme is the vastness and the magnificence of Nature, and the poet expresses his wonder thereat.

Description : Writing on Paper Scroll prepared with alum and powdered mother-o'-pearl 11" 0' × 1' 7 $\frac{3}{4}$ "

宇宙誰所闡
江山此盤盤
登臨今古用
風俗歲時觀
地理荊州分
天涯楚塞寬
百城今刺史
華省舊郎
官共美重陽
節俱懷落
帽散酒邀
壺澤載集
輟武城彈
獻壽先浮

菊尋幽或
藉蘭烟雲
鋪葉朝松
竹挂衣冠非
子神如在山
公興未闌嘗
聞騎馬辭
還向習池
看
元祐二年三
月既望書
山谷道人
黃庭堅

宋即西歷九六〇范寬繪
至一一二七年

江村圖
水墨絹本長五尺七寸半闊一尺十寸半

此畫爲寫陸游詩高柳簇橋初轉馬數家臨水自成村之意

按范寬以其性緩而名生於宋深得物理不屑盲從前人故步恆自消遣山林流連泉石縱覽風光印

形腦際乃得揮洒天然畫意如活與李成齊名爲當時山水大家之一

Period : Sung 960-1127

Subject : VILLAGE BY A STREAM

Artist : Attributed to FAN KUAN

THE picture illustrates a poem by Lu YU 陸游, which describes a hamlet on the bank of a stream, surrounded by willows and approached by a bridge.

Artist's Biography.—FAN KUAN 范寬, or Fan the Broad, so named from his genial disposition, lived about the beginning of the eleventh century and was famous for his intimate knowledge of Nature herself, scorning to follow blindly in the steps of his predecessors. He spent his days among the mountains and in the forests and would sit for hours upon a crag until the scene before him had penetrated the utmost recesses of his brain, and he was therefore able to render most life-like pictures. He ranks with Li Ch'êng 李成 as one of the great landscape artists of his day.

Description : Ink Painting on Silk 5' 7½" × 1' 10½"



宋即西歷九六零至一一二七年無款

鴛鴦白首圖

着色絹本長五尺三寸半闊二尺十一寸半

此圖所繪禽鳥含有韓時詩句野沼凝冰鳬棄水老枝擎雪鳥驚寒之意必爲祝人伉儷壽辰所用者
蓋鴛鴦所以表貞義而白頭翁所以表長齡也

Period: Sung 960-1127

Subject: A BIRD STUDY

Artist: UNKNOWN

THIS charming study of birds is painted as an illustration to a poem by Han Shih 韓時, which runs somewhat as follows: "When the icy touch of winter has frozen the waters of the pool, then must the ducks forsake their favourite element and the crows sit huddled on their snow-laden perch, longing for the gentle breezes of spring."

It has doubtless served as a congratulatory scroll to some aged couple on their wedding anniversary, as the mandarin ducks are the emblem of conjugal fidelity, while the white headed birds symbolize longevity.

Description: Ink Painting on Silk 5' 3½" × 2' 11½"



宋即西歷九六〇孫知微繪
至一一二七年

多魚圖着色絹本長二尺十寸
二分闊二尺九寸二分

魚之爲物於華人文明與生命均有所關係自古皆然賦魚之什屢見於詩符籙之中每作魚形以辟邪崇又作官階之符號且以魚餘同音動輒用爲吉兆

97

按孫知微生於宋代先世業農能畫博通諸科生平信神釋道之學俱有心得性好潔淨一意齋戒不食婦女手烹之物宣和畫譜列之道釋一科其所作畫凡三十七種均已爲之定名

Period: Sung 960-1127

Subject: A SHOAL OF FISH

Artist: Attributed to SUN CHIH WEI

FROM earliest times the fish has played an important part in Chinese life and art, and in the Book of Odes we find constant references thereto. Figures of fish are among the charms used to keep away demons and evil spirits, and the homonym which exists between *yü* 魚 (fish) and *yü* 餘 (abundance) is, as may readily be imagined, turned to the best account. The fish is also a symbol of power and rank.

Artist's Biography: SUN CHIH WEI 孫知微 lived during the Sung dynasty and is described as a painter of many subjects. Descended from a race of agriculturalists he was a man of profound religious feeling, being deeply learned in Buddhist as well as Taoist lore. He had a passion for personal cleanliness and was extremely abstemious—refusing, so it is said, to eat food prepared by a woman. The Hsüan Ho Hua P'u 宣和畫譜 classes him as a painter of religious subjects and gives the titles of thirty-seven of his works.

Description: Ink Painting with slight colour on Silk 2' 10 $\frac{1}{4}$ " × 2' 9 $\frac{1}{4}$ "



宋卽西歷九六〇米芾繪
至一一二七年

白鵝換書圖

水墨紙本長三尺十寸
半闊一尺十一寸六分

王羲之仕晉有聲以善書名世有鐵畫銀鈎之稱人之獻鵝求易法書者遐邇畢至聞有山陰道士蓄鵝甚美特往訪之道士求寫道德經願以合羣相贈羲之樂從其議籠鵝以歸又一嫗養一鵝善鳴羲之異其聲欲自往觀嫗意其嗜鵝喜烹以待之詎羲之實欲賞其生者也蘭亭爲文人宴會之詩序卽其所書刻有碑帖傳世

101

按米芾宋之詩畫名家也賦性怪僻不與俗合故仕宦蹉跎數與才違其山水筆法景象動人自名家謂之米派亦工書法學羲之參以己意而超逸過之篆隸宗法名家且善鑒別評人詩畫恆入精微其奇行異癖足以舉述者甚繁限於篇幅不及盡錄耳

Period: Sung 960-1127

Subject: WANG HSI CHIH RECEIVING A PRESENT OF GEESE
IN EXCHANGE FOR FINE CALLIGRAPHY

Artist: MI FEI

WANG HSI CHIH 王羲之, an official of distinction, lived during the Chin dynasty in the fourth century A.D. He was far famed as a master of various styles of calligraphy—among others that of the “iron strokes and silver hooks” 鐵畫銀鈎. His passion for geese caused people from far and near to bring him offerings of these birds, in exchange for which they begged a few examples of his penmanship. Hearing of a flock of fine geese in the possession of a Taoist priest, he journeyed in quest of them. The worthy divine expressed himself as willing to part with them all in exchange for a copy of “The Canon of Reason and Virtue” 道德經 by Lao Tzŭ. WANG willingly agreed to this bargain and bore home the birds in triumph.

Upon another occasion he was attracted by the peculiar call of a goose, the sole possession of an old woman, and expressed his intention of paying her a visit. The old lady joyously killed the goose in his honour, fancying that his delight was that of an epicure, whereas WANG HSI CHIH had hoped to admire the living bird.

His was the hand that traced the compositions, in prose and verse, of that celebrated coterie of literary men who made their rendezvous the “L'an Ting” 蘭亭, or Eqidendrum Pavilion, and facsimiles of his texts have been engraved on slabs throughout the ages.

Artist's Biography: MI FEI 米芾, 1051-1107, was a celebrated poet and artist of a disposition so highly eccentric that he never attained the exalted rank to which his talents entitled him. His impressionistic style in landscape painting was peculiarly his own and he founded what is known as “Mi's School.” In calligraphy too, he made his mark, following, and in his own mind surpassing, the style of the famous WANG HSI CHIH, and studying the Greater and Lesser Seal Characters under masters of note. To these talents he added those of a critic, his observations on the work of others, whether poets or painters, being always keenly analytical. Space fails to recount the anecdotes, many and various, which are told to illustrate his strange fancies and peculiar actions.

Description: Ink Painting on Paper prepared with alum and powdered mother-o'-pearl. 3' 16 $\frac{1}{4}$ " × 1' 11 $\frac{3}{4}$ "

書成換白鷺

襄陽米芾

書者毛德然

筆勢如日星之輝
臨林石後任將墨刻傳神
阿堵理宜為利末矣

王右軍題

畫本落大方
所是寫生妙筆
正可賞也



宋即西歷九六〇徽宗繪
至一一二七年

棲鷹圖

水墨絹本長三尺五寸
六分闊一尺四寸五分

養鷹放鷁素爲支那韃靼之族所尙稽之古代貴胄遊獵借助鷹犬由來久矣畫中詩爲徽宗臣商輅所題蓋描摹其狀態也詩曰鐵爪星眸衆所歸摩天直待振毛衣虞人莫漫張羅網未肯平原淺草飛按北宋徽宗於西歷一千一百年卽位厥後國事多艱女眞入寇被脅北狩遂於紹興間駕崩徽宗爲人雅好書畫在位時竭力提倡開設書畫各院崩後尙存至明季猶及聞之徽宗已亦善畫喜作翎毛而尤以鷹鷁擅長恆以生漆點睛求其光彩也又善竹石工書筆勢勁逸

Period: Sung 960-1127

Subject: WHITE FALCON ON A PERCH

Artist: EMPEROR HUI TSUNG

FALCONRY has long been a favourite sport among the Chinese and their Tartar kinsmen, and from the most ancient times we find references to hunting parties wherein the nobles were assisted by dogs and falcons. The eulogy written by SHANG LO 商輅, a minister of HUI TSUNG 徽宗, which adorns the accompanying picture, runs somewhat in this wise :

The bird with claws of iron and starry eyes can by one stroke of his feathered wing attain the heavens. He fears the bird-catchers below who have fixed their nets. His liberty will he not risk, by settling in the grassy weeds.

Artist's Biography: HUI TSUNG 徽宗, of the Northern Sung, ascended the throne in the year 1100, and died, after a disastrous reign, in captivity among the Nü Chên Tartars 女真 in 1135.

He was a man of great artistic taste and did everything in his power to foster the arts during his occupancy of the throne, establishing an Imperial Academy of Calligraphy and Painting which survived his death, and of which we finally hear during the Ming Dynasty. He was himself an artist of no mean talents—his favorite subjects being birds, especially eagles and falcons, which he depicted with lacquer eyes, thus obtaining the desired brilliancy. He was also noted for his paintings of bamboos and rocks, and for his exquisite calligraphy.

Description: Ink Painting on Silk 3' 5 $\frac{3}{4}$ " $\times$ 1' 4 $\frac{5}{8}$ ".

柳華

仙舟
月在天
玉有
飛

見川柳



宋即西歷九六〇無款
至一一二七年

白首齊眉圖着色絹本長四尺五寸闊二尺三寸半

此圖之作不特在花鳥畫工之美麗而在寓意頌祝於物形字音間也圖意謂白首偕老當係賀人伉

儷者

Period : Sung 960-1127

Subject : A CONGRATULATORY SCROLL

Artist : UNKNOWN

THE SCROLL, represented is more than a charming study of birds, blossoms and trees, for, by the use of emblems and homonyms, a series of hearty good wishes is implied. It was, in all probability, presented on some festal occasion to a married couple of middle age, and the sentiment expressed is the hope that the said couple may attain an honoured old age in uninterrupted companionship.

Description : Ink Painting with slight colour on Silk 4' 5" × 2' 3½"



宋即西歷九六〇陳容繪
至一一二七年

蟄龍春起圖水墨絹本長五尺八寸
六分闊三尺二寸二分

113

華人歲時以二月二日爲龍抬頭蓋以龍秋分而入淵春分而登天應時興雲致雨膏澤萬物中華農人視龍爲代表五行之神物而賴以生存者故盡力以求其庇佑若龍燈節卽邀福於龍者也其餘關於龍之故實不勝枚舉

按陳容生於南宋爲畫院博士畫龍入神盤旋雲間栩栩欲動畫松竹筆類劉忱嘗令平陽文學畫藝名噪一時爲政深得民心成績卓著脩學宮闢道路畫溝洫議賑糴關心民瘼百政俱興暇則集諸生敷衍經義討論詩文面無倦容

Period: Sung 960-1127

Subject: THE SPRING DRAGONS RISING FROM THEIR WINTER SLEEP.

Artist: Attributed to CHÊN YUNG

ON the 2nd of the 2nd month, according to the Chinese Calendar, the "dragon raises his head" after his winter's rest and springs from the depths of the waters to the heavens above, where, throughout the growing season, he must control the clouds and send refreshing rains to fertilize the earth. To the hard-working farmers of China he is the symbol of all those elemental forces from which they draw their very being, and they use every means by which to gain his favour. In his honour are the lantern-festivals, and with his name are connected numberless sayings and fables.

Artist's Biography.—CHÊN YUNG 陳容 lived under the Southern Sung and was a graduate of the Imperial Academy. His official career was passed at Ping Yang 平陽, where he was much beloved and where his fame as an artist and a scholar waxed great. He was especially skilled in the painting of dragons which, wreathed in clouds, seemed to live and move. He also drew pines and bamboos in the manner of Liu Chêng.

His work as a magistrate was most efficiently performed. He repaired the Confucian Temple and the Examination Halls; he widened the roads, improved the drainage, relieved famines, and continually kept the welfare of his people at heart; besides these multifarious duties he was untiring in expounding poetry and the classics to a select band of students.

Description: Ink Painting on Silk 5' 8 $\frac{3}{4}$ " $\times$ 3' 2 $\frac{1}{4}$ "



宋即西歷九六〇馬和之繪
至一一二七年

關壯繆像着色絹本長二尺六寸
二分闊一尺十寸五分

117

關壯繆名羽字雲長赤面美髯生於漢末及明萬歷追封武帝史載公事蹟甚繁此像爲未封帝號以前所繪公子平侍立於左部將周倉侍立於右倉乃從公殉難者公所乘馬號赤兔以喪其主屈抑絕食以死因得同列畫中焉

按馬和之錢塘人生於南宋官至工部侍郎人物佛像山水筆法飄逸豪邁而不軼乎規範深爲當代所重其傑作中以毛詩圖說爲最著

Period : Sung 960-1127

Subject : PORTRAIT OF KUAN YÜN CHANG

Artist : Attributed to MA HO CHIH

KUAN YÜN CHANG 關雲長, the Bayard of China, of whom innumerable stories are told, lived during the Han dynasty, and was canonized as Kuan Ti, God of War, by the Emperor Wan Li 萬曆, of Ming, A.D. 1594.

The portrait, which was painted before the canonization, is of Kuan Yün Chang attended by his son, Kuan Ping 關平, who stands on the left, by his colleague, Gen. Chou Tsang 周倉, who committed suicide in despair at the death of his superior, and by his horse "Red Rabbit," which could not be induced to eat after his master's demise, and so eventually pined to death.

Artist's Biography.—MA HO CHIH 馬和之, a native of Hangchow, lived during the Southern Sung dynasty and attained the high position of Vice-President of the Board of Works. His painting of figures, Buddhist saints and landscapes, is vivid and free in style and, though not lacking vigour, is restrained. One of his most noted works is the series of illustrations to the Book of Odes. His paintings were highly esteemed during his lifetime.

Description : Full Colour Painting on Silk $2' 6\frac{1}{4}'' \times 1' 10\frac{5}{8}''$



宋即西歷九六〇年趙千里繪

漢宮春曉圖着色絹本長六尺六寸闊三尺二寸半

121

漢高祖劉邦沛鄉人也爲人仁愛有威儀於秦末造起義伐秦豪傑歸之卒成帝業蕭何請都長安是爲西漢何又爲高祖建未央宮以娛晚年外則修整吏治振興工藝中國文明遂自此漸進矣

按趙千里爲宋太祖七世孫仕至浙東兵馬鈐轄恒於公餘研究畫理優於山水人物尤以樓臺擅長其作畫非金帛可求僅以酌贈知交供奉皇室而已此漢宮圖本爲內府藏品於一九零三年拳亂後散佚所得者

Period: Sung 960-1127

Subject: THE WEI YANG KUNG

Artist: TSAO CHIEN LI

WHEN LIU PANG 劉邦, a peasant of engaging disposition and commanding presence, raised the successful standard of revolt against the expiring Ts'in dynasty B.C. 209, he drew to his allegiance many men of note, among others HSIAO HO 蕭何, who recommended that the Capital of Han—the new dynasty founded by Liu—should be at Ch'ang An 長安, and who there raised, for the pleasure of his Imperial Master, the famous palace of Wei Yang Kung 未央宮, which he set among the hills of the hundred beauties. From this epoch dates the gradual rise of Chinese civilisation. Great progress was made in the arts, and the modern form of polity may be said to have been formed.

Artist's Biography: TSAO CHIEN LI 趙千里 was a descendant of the 7th generation in direct line from T'ai Tsu 太祖, the first Emperor of Sung. He attained high military rank and employed his leisure hours in the pursuit of the arts of painting, skilfully depicting landscapes, figures and especially buildings. His pictures were not sold, but were presented by him to his intimates, and to his relatives of the Imperial Clan. The picture of the Wei Yang Kung is said to have been in the Imperial Collection and was obtained after the Boxer Rising in 1901.

Description: Full Colour Painting on Silk 6' 6" × 3' 2½"



宋即西歷九六〇錢舜舉繪
至一一二七年

百祿永年圖着色絹本長四尺十一寸半闊二尺六寸半

此爲祝壽之圖詞曰百祿永年蓋白鹿與百祿同音而松所以比壽也

按錢選字舜舉自號習嬾翁吳興人俊孟頫稱首選亦與焉然其心懷故國不欲依附朋儕服官元廷

惟流連詩畫以終其身孟頫嘗從之問畫理筆法靈敏山水人物禽獸花卉信筆而成尤善折枝恒賦

詩其上作小楷有法

Period: Sung 960-1127

Subject: PINE AND WHITE DEER

Artist: CH' IEN SHUN CHU (wrongly attributed to Lü Chi)

A CONGRATULATORY SCROLL, presented to an official on his birthday, depicting a rebus which runs: "Longevity and a hundred emoluments" 永年百祿. The pine tree, as ever, represents "longevity," while the words *pai lu* or "white deer" are homonyms for "a hundred emoluments."

Artist's Biography: CH' IEN SHUN-CHU 錢舜舉, nicknamed the-learn-to-be-idle-old-man, was a member of that famous coterie of eight painters of Wu Hsing 吳興, headed by CHAO MENG FU 趙孟頫. He, however, refused to follow his colleagues to the Mongols' Court, remaining ever faithful to the expiring Sung Dynasty, and ending his days in the pursuit of the arts. Even the great Chao himself deferred to his opinion on the principles of painting. His style was versatile, landscapes, figures, birds and beasts flowed from his brush, and flower studies he, as a rule, enriched with finely written poems.

Description: Ink Painting with slight colour on Silk 4' 11½" × 2' 6½"



元即西歷一二八〇無款
至一三六八年

倪雲林天倫樂敘圖

着色絹本長三尺十寸半闊三尺七分

倪雲林生於元末卒於明洪武間壽七十有四明初被召不起以文學畫藝名世山水枯木竹石多不着色亦不用圖章款識爲人高潔寬仁好施後人多懷念之築有清閼閣陳列書畫精品

Period: Yuan 1280-1368

Subject: ANCESTRAL PORTRAITS OF FAMILY OF NI YÜN LIN

Artist: UNKNOWN

NI YÜN LIN 倪雲林 was a famous scholar and an artist of no mean talent, who lived at the end of the Yuan Dynasty, and died during the reign of HUNG WU 洪武, of Ming, in 1371, at the age of 74, having refused office under the new dynasty. He confined his painting to monochrome landscapes and studies of trees, bamboos and rocks, which he seldom signed. He lives in the memory of posterity as a man of strict integrity, boundless generosity, and deep learning, and is noted as the founder of the CHING PI KO, an art gallery where he exhibited beautiful paintings and fine specimens of calligraphy.

Description: Full Colour Painting on Silk 3' 10 $\frac{1}{2}$ " $\times$ 3' $\frac{7}{8}$ "



元即西歷一二八〇趙孟頫繪
至一三六八年

虎邱勝景圖着色絹本長三尺四寸
二分闊一尺八寸三分

古吳虎邱景象天然古蹟甚多崇巖絕壑茂木深篁爲江左湖山之冠詩人畫客視爲陶寫性靈之地
世傳周朝專諸刺王僚之劍卽埋於此三日後有虎蹲其上因以得名

按趙孟頫爲宋太祖後裔生於宋末寶祐間元初韜晦不仕強之官翰林學士甚得元主歡呼其號子
昂而不稱名畫名雖著終爲書法所掩

Period: Yuan 1280-1368

Subject: THE TIGER HILL, SOOCHOW

Artist: CHAO MENG FU

FIRST amongst the beauty spots of Kiangnan ranks the HU CHIU SHAN 虎邱山 or Tiger Hill near Soochow, which is famous for its natural beauties as well as its associations, historical and legendary. It is said that during the Chou dynasty the dagger used by CHUAN CHU 專諸 to slay WANG LIAO 王僚 of Wu was here buried in the tomb of HU LU, and that three days after this burial had been accomplished a tiger was seen crouching on the tomb—from this occurrence the hill derived its name. Sheer precipices, deep ravines, luxuriant vegetation, all combine to make the spot one honoured by poets and painters as a source of inspiration.

Artist's Biography: CHAO MENG FU 趙孟頫, a lineal descendant of TAI TSU 太祖, founder of the house of Sung, was born in 1254 not long before the fall of Sung. The early years of the Yuan dynasty were passed by him in retirement. He, however, later obtained a high appointment in the Han Lin College 翰林院 and became a favorite of Kublai Khan 忽必烈, the great Mongol Emperor, who addressed him affectionately by his style TSŪ-ANG 子昂 instead of using his official name. His fame as a painter resounded through the Empire, but was almost surpassed by his fame as a calligraphist.

Description: Light Colour Painting on Silk 3' 4 $\frac{1}{4}$ " × 1' 8 $\frac{3}{8}$ ".

不意吾山學聖學兵燹好
事絕徑迹山脈細路甚絕
意月滿松園有新歌
大德二年三月趙孟頫



元即西歷一二八〇趙雍繪
至一三六八年

番騎射獵圖着色絹本長五尺十一寸三分闊二尺一寸

蒙族之人素以農獵著聞而騎射之藝尤稱奇特彼族風俗此圖足資考據

按趙雍爲孟頫子服官有聲以書畫名世筆法清勁所畫有山水禽獸花卉竹石各種

Period: Yuan 1280-1368

Subject: A TANGUT HUNTING PARTY

Artist: Attributed to CHAO YUNG

THE TANGUTS are a Mongol tribe noted as huntsmen and agriculturalists—their horsemanship being marvellous. The accompanying scroll is an interesting study of their habits.

Artist's Biography: CHAO YUNG 趙雍, son of the famous CHAO MENG FU 趙孟頫, who attained official rank, was an artist of merit and a noted calligraphist. His style was versatile and we have specimens of his work comprising landscapes and studies of figures, bamboos, rocks, and animals.

Description: Full Colour Painting on Silk 5' 11 $\frac{3}{8}$ " × 2' 1"



元即西歷一二八〇盛懋繪
至一三六八年

三神山圖着色絹本長五尺十一寸
二分闊三尺一寸三分

141

封禪書載蓬萊方丈瀛洲三神山在渤海中有不老之泉在焉秦始皇遣使入海求長生藥不得而返
此後三神山遂成畫家繪事之題而各種美術多有援引此典者此幀畫意屬於祝壽當係贈人初度
者也

按盛懋浙人盛洪之子世其學而過之始學陳仲美略變其法

Period: Yuan 1280-1368

Subject: THE ISLES OF THE GENII

Artist: SHEN MOU

It is on the Isles of the Genii, Peng Lai Shan 蓬萊 Fang Chang 方丈 and Ying Chou 瀛洲, according to Taoist legend, that the waters of perpetual youth are to be found. These abodes of bliss lie in the Eastern Sea, and in the 3rd Century B.C., She Huang Ti 始皇帝 despatched an unsuccessful expedition in search thereof, hoping that he might, from thence, obtain the elixir of life. From that day to this the islands have provided a favourite theme for Chinese artists, and allusions thereto may be found in all branches of their art. The scroll under discussion is of a congratulatory nature, conveying the wish for longevity, and was painted as a birthday present.

Artist's Biography: SHEN MOU 盛懋, a native of Chekiang, was the pupil of his father Shen Huang 始皇, whom he rapidly surpassed in skill. His style, which was versatile, he formed on that of Chan Chung Mei 陳仲美.

Description: Full Colour Painting on Silk 5' 11 $\frac{1}{4}$ " $\times$ 3' 1 $\frac{3}{4}$ "



明即西歷一三六八 沈周繪
至一六四四年

舞鷄圖 着色紙本長三尺八寸
一分闊一尺九寸七分

145

即其遺意

華人以鷄爲神禽有五德謂其頭戴冠文也足搏距武也敵在前敢鬪勇也見食相呼仁也守夜不失時信也史載堯時有屬國獻異鳥如鷄能辟鬼魅華人乃於元旦繪其形置門戶以爲護符今之畫鷄即其遺意

按沈周生於宣德丁未卒於正德己巳爲明季名畫大家四十後特喜爲大幅世傳新任郡守欲繪屋壁有嫉之者入其名友人慮其受侮勸之謁貴遊可免周慨然答曰往役義也謁貴遊不更辱乎郡守尋知周爲名士竭力周旋躬自引咎並以賢良薦周謝之絕意隱遯享壽八十風神蕭洒碧眼飄鬚儼如神仙中人唐寅文壁咸出其門

Period: Ming, 1368-1644

Subject: COCK AND PINE

Artist: Attributed to SHÊN CHOU

ACCORDING to tradition, the emperor Yao who lived B. C. 2357 received, as tribute from some subject nation, a marvellous bird which resembled a cock, and which possessed a remarkable power over demons and spirits of evil. The Chinese have therefore used the figure of a cock as a charm, which on New Year Day they place over the doorway to act as a protective influence. It has also become known in art as the divine bird, with five excellent points:—

Wên 文 He is a civilian wearing a "hat" (the comb)

Wu 武 He is a soldier wearing spurs.

Yung 勇 He is brave, never flinching in fight.

Jen 仁 He is sympathetic, calling his hens to share his food.

Hsing 信 He is faithful in his duty of announcing dawn.

Artist's Biography.—SHÊN CHOU 沈周, born in 1427, died in 1507, was a far famed painter of the Ming dynasty. He preferred, especially in later life, after the age of 40, to paint on a large scale. It is related of him that an enemy once gave his name as a workman to a newly arrived district magistrate, who desired that the walls of the yamen be painted. Shên Chou's friends, in horror at this insult, implored him to appeal to the local gentry that he might be spared this unworthy labour. The artist, however, evinced his large-mindedness by replying that it was surely a greater disgrace to beg favours of influential men than to perform honest labour. The magistrate, upon learning that the artisan was in reality a painter of note, did his best to make amends, by carrying his apologies to Shên Chou in person and by recommending him for office. This honour the painter refused, preferring to lead a life of retirement. He lived to the great age of 80 and in his latter days his aspect, with his brilliant eyes and flowing beard, was that of a supernatural being. Among his famous pupils may be noted T'ang Yin 唐寅 and Wên Pi 文璧.

Description: Ink Painting with slight colour on Paper 3' 8 $\frac{1}{8}$ " × 1' 9 $\frac{7}{8}$ "



明即西歷一三六八 沈周繪
至一六四四年

青溪笛韻圖

水墨絹本計長五尺三寸
二分闊二尺十寸二分

桓伊字叔夏生於晉代少任武職有聲累遷豫州刺史綏撫甚得輿情晚年追隨同志退隱青溪專心
音樂文藝而尤以樂擅長爲江左第一得有蔡邕柯亭竹笛偶一奏弄則樹枝披拂花萼齊開山鳥和
譟淵魚躍浪大有萬象融融皆鳴得意之概傳云王徽之遠來相訪舟泊伊隱處伊爲之作絕調曲終
客無言而去蓋以存其神交也

按沈周小傳見前

Period: Ming, 1368-1644

Subject: HUAN I, DISCOURSING SWEET MUSIC

Artist: SHÊN CHOU

HUAN I 桓伊, or SHU HSIA 叔夏, who lived during the Eastern Tsin 東晉 dynasty, A.D. 317-419, was in his youth a military official of note, finally rising to the prefectship of Yü Chou, 豫州 where he maintained good order and gained great popularity. In the evening of his life, following the example of so many of his colleagues, he retired to a life of seclusion in Ching Chi 青溪, where he cultivated his literary and musical talents—in the latter art, especially, attaining great proficiency, being famed as the first musician of Kiangnan. It is said that when he brought forth marvellous strains from the bamboo flute of Tsai Ying, which had come into his possession, the very trees rustled their leaves in admiration, the blossoms cast their petals in ecstasy, while the fish in the stream below leapt for joy, and the birds above joined heartily in the chorus of appreciation. The great scholar, Wang Hui Chih 王徽之, so runs the tale, came from afar to pay his respects to this master musician, and moored his boat near Huan I's retreat while the latter discoursed sweet music on his flute; when the strains ceased the visitor departed as he had come, feeling that words could but mar the sweet communion of their souls.

Artist's Biography.—See page 146.

Description: Ink Painting on Silk 5' 3 $\frac{1}{4}$ " × 2' 10 $\frac{1}{4}$ "



明即西歷一三六八 沈周繪
至一六四四年

萬山飛雪圖 水墨絹本長五尺
三寸闊二尺九寸

畫作一游人薄暮獨行山谷間羣石礫礪各具怪狀豈作者意欲動游人之幻想耶

沈周小傳見前

Period: Ming 1368-1644

Subject: SNOW SCENE

Artist: SHÊN CHOU

THE scene pictures a snowy valley at dusk; a traveller, carrying a wine flask, is pursuing his lonely way. It is possible that the painter has intentionally given to the surrounding rocks the grotesque forms which they may have taken to the excited imagination of the wayfarer.

Artist's Biography.—See page 146.

Description: Ink Painting on Silk 5' 3" × 2' 9"



明即西歷一三六三周臣繪
至一六四四年

松下烹茶圖着色絹本長三尺二寸二分闊一尺九寸二分

唐陸羽著茶經者也或言幼時臥水濱爲僧所得育於寺中既長爲牧豎志切於學以竹畫牛背爲字

性耽隱逸惟以文字消磨歲月居苕溪山中山故產茶甚富足供飲啜因精於烹瀹所著茶經有可引

157

證如云水一成銚便須急煮候有松聲即去蓋以消息其老嫩蟹眼之後水有微濤則離火勿俟大濤

鼎沸猛至無聲蓋過候則湯老香散也今觀此畫與徐照詩句掃地就涼松日少煮茶消困石泉新之

意殊合

按周臣吳人善畫筆法李唐嘗授畫唐寅故二人之畫筆意酷似

Period: Ming 1368-1644

Subject: LU YU PREPARING TEA

Artist: Attributed to CHOU CH'EN

LU YU 陸羽, the author of the Cha Ching 茶經, in infancy, it is said, was found lying on the sea-shore by a charitable priest, by whom he was rescued and brought up. In his boyhood he was a cowherd and, being eager for knowledge, taught himself the art of writing, using a bamboo stick with which he traced characters on the backs of his beasts. Of a studious and retiring nature, he passed his life in literary work, living among the beautiful hills of Tiao Chi 苕溪, where the tea plant, which provided his favourite beverage, grows in such perfection. In the preparation thereof he became an adept, as the following passage taken from his great work on tea will prove.

“When the kettle is filled with fresh spring water, set it to boil over a quick fire—as soon as a hissing sound is heard, remove the lid, that the ebullition may not be too intense. When the water begins to bubble remove the kettle from the fire. Do not wait until the bubbles have disappeared, as then would the water be over-boiled, and the flavour of the tea changed or lost.”

The picture here presented is aptly described by a verse from the Chu Chao 徐照 which runs somewhat as follows: “Sweep clear the ground and seat yourselves in the cool shade of pine trees and there you shall be refreshed with tea prepared with water from a clear spring.”

Artist's Biography: CHOU CH'EN 周臣 of Soochow was a skilful and versatile painter who adopted the style of Li T'ang 李唐. He is chiefly famous as the teacher of T'ang Yin 唐寅 and their pictures bear a strong resemblance.

Description: Ink Painting with slight colour on Silk, 3' 2 $\frac{1}{4}$ " × 1' 9 $\frac{1}{2}$ "



明即西歷一三六八唐寅繪
至一六四四年

靜觀自得圖着色絹本長三尺十寸半闊三尺零七分

有史之初經濟之士本其智慧參以睿哲物理之識而與世人天性深相契合故每得人之敬慕也其人如北魏之謝總是矣總築廬懸巖之下巖有瀑布垂瀉空際總朝夕俯仰其間會悟造化之工而竟通乎神焉嘗云爲吾伴者唯當明月入吾室者但有清風益以山川雲物燦狀陳前若寓天示於是心有所得幻想隨生每觀夫瀑布之奔騰湧沸始於細泉繼成溪澗終與巨川驟合入於汪洋而化於無形乃取譬吾生來也何從去也何歸亦猶是也進而思之更悟瀑原於雨雨霈於雲而雲復爲日蒸薰土壤以成是瀑之生又原於天乃憬然心注於天矣又觀乎雲之升騰爲日所使發於岫下之土以薄於天而不染塵土之污乃悟人之欲求超昇之樂者必先除其塵慾而後可得也復觀夫巨木之展枝發柯其於幼稚時必幾經風雨之搖撼僅賴其堅固之根柢得免摧折而獲長存因悟凡人欲全其生必立本於永遠也遂乃修身定志息心靜守翩然超脫於塵網以待其精靈之自達於長生焉

按唐寅初爲吳中名士宏治戊午舉應天解元獲售後不復修舉業專志繪事竟成大家據華人評鑒家言謂其於古人中足以步武李唐於今人中堪與沈周並駕惟其於名譽正隆之際遽遭萎頹人皆惜之以爲當世之不幸焉

Period: Ming 1368-1644

Subject: THE TEACHING OF NATURE

Artist: Attributed to T'ANG YIN

FROM the dawn of history, the statesmen who have combined with their wisdom, a profound philosophy, and a true appreciation of Nature in all her moods, have endeared themselves to the Chinese race, to whose deepest instincts they thus appeal. Of this type was the noted Hsieh Hui 謝 總 who lived about 420 A.D. during the Northern Wei dynasty. He built himself a rustic cottage under the shade of an over-hanging cliff over which a waterfall hurled itself into space, and here he spent long days and nights in communion with the Great Spirit that animates the Universe—the moon as his sole companion, the pure breezes as his guests. The fair prospect before him stirred his imagination and from it he drew many an inspiring allegory: the dashing cascade which had found its origin in some tiny spring, had then become a stream, and was now hurrying to join some great river about to lose itself in the immensity of the ocean, he compared to his own life which had come he knew not whence, and was destined to go he knew not whither. Reflecting further he realized that the cascade was nourished by the rains, which in their turn fell from the clouds, while these were formed from the moisture drawn by the sun from the earth, and he therefore reasoned that the actual origin of the cascade was in the heavens and turned his mind to higher thoughts; gazing upon the clouds which rose, at the sun's behest, from the mire of the valley below, he observed that they were free from all earthly taint, and realized that he who would obtain the peace of Nirvana must close his heart to all carnal desires; the gigantic trees which tossed their branches below his tiny home must, he mused, have withstood the force of many a winter's gale and have been preserved only by the strength of their massive roots, he thus realized that the man who desires to fulfil his better self must strike his roots in that which is fundamental and eternal. In this manner he trained his mind to rise above the daily trials of life, and to await, with philosophic calm, the moment when his spirit would rise above the trammels of mortality.

Artist's Biography: T'ANG YIN 唐 寅 was firstly a scholar of merit, passing the examinations at Nanking in 1498 at the head of all competitors. Finding, however, that the pursuits of a student were not to his taste he devoted himself to the exposition of the Fine Arts and attained great fame as a painter. According to a Chinese criticism "he was worthy to rank, among older painters, with, but after, Li Tang 李 唐, and to share, among recent artists, the rank of Shen Chou 沈 周."

At the height of his fame his health broke down and one can but feel that the world is the poorer for his untimely demise.

Description: Light Colour Painting on Silk 3' 10½" × 3' 7⁄8"



明即西歷一三六八張翬繪
至一六四四年

剡溪垂綸圖水墨絹本長四尺十寸
三分闊二尺六寸三分

165

嚴光字子陵餘姚高士少與後漢光武帝同遊交至密光武卽位乃變易真相遷居隱跡以避徵召然
卒爲物色所得蓋有齊國其人者上言有男子披羊裘釣澤中狀類光帝遣使往訪之聘之返除爲諫
議大夫不屈乃復歸耕富春山至今人名其釣處爲嚴陵灘焉

按張翬明成化間太倉人工畫馬尤善山水法宗夏珪年九十餘猶揮灑不倦

Period: Ming 1368-1644

Subject: FISHING IN THE STREAM OF YEN

Artist: CHANG HUI

YEN TZU-LING 嚴子陵 was a famous scholar born in Yu Yao 餘姚 Chekiang, who was a fellow-student and a close friend of Kuang Wu 光武 founder of the Later Han dynasty (A.D. 25). After the enthronement of his friend he retired into private life, turning a deaf ear to all the entreaties, with which he was beset, that he might emerge into the arena of political life, and using every means in his power to conceal his identity, and also the place of his abode. His efforts proved, however, futile, as, upon the report of one Chi Kuo 齊國, who stated that he had seen a fisherman in a cloak of wool who answered to the description of Yen, Kuang Wu's emissaries discovered the sage and prevailed upon him to accompany them to the Court, where he was offered the post of Chief Censor. This honour he definitely declined, and shortly returned to his retreat near the mountain of Fu Ch'un 富春山 and there led the life of an agriculturalist, often fishing in the stream which to this day bears his name.

Artist's Biography: CHANG HUI 張翬, a painter of the Cheng Hua 成化 period of Ming, was a native of T'ai Tsang 太倉 Kiangsu, where he lived and continued to paint until his death at the age of 90. Skilled as a painter of horses, he was yet pre-eminent as a landscape artist and followed the style of the famous Hsia Kuei 夏珪.

Description: Ink Painting on Silk 4' 10 $\frac{3}{4}$ " $\times$ 2' 6 $\frac{3}{8}$ "



明即西歷一三六八 陳綱繪
至一六四四年

三十六峯圖 水墨絹本長五尺二寸
五分闊三尺一寸半

中華名勝以河南登青縣嵩山爲最蓋有石室二東曰太室西曰少室恆多神仙居處有玉女浣紗石
世傳立秋前一日中夜常聞杵聲或於晚風清拂之時王喬笙韻隱約於耳

169

按陳綱浙人成化間官長沙深得民心輿論翕然地方工程經其興辦者甚繁築隄闢路百廢俱舉楚
俗居喪擊鼓歌舞綱教以雅樂化其陋習而又於政務繁冗之中偷閒學畫致成名家一日臥病民以
感戴之切共爲籲神願減已算以益其壽迨綱卒民爲醵金建祠祀之

Period: Ming 1368-1644

Subject: VIEW AMONG THE "THIRTY-SIX PEAKS" ON A DAY
OF RAIN

Artist: CHEN KANG

AMONG the most famous beauty spots in China are the "Thirty-six Peaks" of Mount Sung 嵩山, which are situated in the Teng Ching district, Honan 登青縣. Here may be seen two famous grottoes, one to the East called the Great Grotto, 太室 and one to the West called the Minor Grotto 少室. Here also are many sites associated with the supernatural beings who inhabit other worlds, one of note being the rock on which the Yu Nu 玉女, or fairy attendants of the Hsi Wang Mu 西王母 once washed silks, and legend has it that the sound of their batons may still be heard at the hour of midnight on the Li Chiu 立秋 when autumn begins. At other times the strains from the flute of Wang Tzu Chiao 王子喬 float on the evening breezes.

Artist's Biography: CHEN KANG 陳綱, a native of Chekiang, was an extremely popular official at Changsha 長沙 during the reign of the Ming Emperor Cheng Hua 成化 (A.D. 1465). The public works performed by his order were extensive, dykes were constructed, roads were built and improvements were effected in every direction. So greatly was he beloved that once, when he lay ill the people, in a body, prayed to the gods that his life be spared, offering their own in exchange—and after his death a temple was raised by popular contribution. He was influential in replacing the ancient funeral dances and beating of drums, with vocal music of a more suitable character, and in spite of his multitudinous public duties found the leisure to become an expert exponent of the art of painting.

Description: Ink Painting on Silk 5' 2 $\frac{5}{8}$ " $\times$ 3' 1 $\frac{1}{2}$ "



明即西歷一三六八呂紀繪
至一六三四年

蘆汀歸雁水墨絹本長五尺三寸
六分闊三尺五寸二分

雁性尙貞節能治羣觀其每年遷地時警巡領導各有號聲足見之矣爲華人心理上貞義之表式

按呂紀字廷振鄞人明宏治間爲錦衣指揮使工山水人物翎毛見重一時隆邀聖眷應詔承制多立

意進規孝宗嘗稱之曰工執藝事以諫呂紀有之

Period: Ming 1368-1644

Subject: WILD GEESE AMONG RUSHES

Artist: LÜ CHI

THE WILD GOOSE by its fidelity to its mate, and by its remarkable powers of organization (so conspicuously shown during the annual migrations, when the birds provide sentinels and leaders for each gaggle) symbolizes to the Chinese mind "conjugal fidelity" and "mutual assistance."

Artist's Biography: LÜ CHI 呂紀 or TING CHENG 廷振, a native of Ningpo, in command of the Imperial Guards during the reign of HUNG CHIH 宏治, of Ming, was a painter of landscapes, figures and nature studies, whose pictures were highly esteemed by his contemporaries. He was a court favourite and to the pictures destined for his Imperial Master he always attached a moral precept, which highly delighted the recipient, who declared that LÜ CHI performed the duty of an artist by admonishing his sovereign through his work.

Description: Ink Painting on Silk 5' 3 $\frac{3}{8}$ " $\times$ 3' 5 $\frac{1}{4}$ "



明卽西歷一三六八華烜繪
至一六四四年

八美图着色絹本長十尺五寸闊四尺二寸半

177

世傳八美爲明季唐寅之妻妾云皆以巧計得之無一以金購致者其間出諸富貴家者有五其餘一爲女尼一爲侍婢一爲陵夷士紳之女誤墮賤籍爲寅贖歸者此段韻事諒爲時人杜撰而後人竟以形諸筆墨視爲故實矣

按華烜字蓉溪無錫人爲明初華希顏之後善山水尤以仕女擅長其子孫之得家傳者代有其人云

Period: Ming 1368-1644

Subject: THREE OF THE EIGHT BEAUTIES

Artist: HUA HSÜAN

THESE ladies were the wives of the famous painter T'ANG YIN 唐寅 who is said to have gained them by stratagems many and various, not one did he purchase in the time-honoured Chinese fashion. Five were ladies, the daughters of officials, or men of wealth, one was a novice from a Buddhist Convent, one was a serving-maid, and the last, the daughter of poverty-stricken gentlefolk, was redeemed by T'ANG YIN from the slavery into which she had been sold.

The love adventures of the renowned artist are supposed to be the invention of his contemporaries and form the theme of many a painting and novelette.

Artist's Biography: HUA HSÜAN 華烜 or YUNG CHI 蓉溪 was a native of Wu-hsi 無錫 Kiangsu and a descendant of Hua Hsi Yen 華希顏 a painter who lived at the opening of the Ming dynasty and was the first to lay the fame of a family which, from that day to this, has produced artists of note. Hua Hsüan though an excellent landscape painter, made a specialty of female figures.

Description: Part of Full Colour Painting on Silk 10' 5" × 4' 2½"



明即西歷一三六八華烜繪
至一六四四年

八美圖着色絹本長十尺五寸闊四尺二寸半

詳見第一百七十八篇

Period : Ming 1368-1644

Subject : FOUR OF THE EIGHT BEAUTIES

Artist : HAU HSÜAN

For Description see page 178.

Description : Part of Full Colour Painting on Silk 10' 5" $\times$ 4' 2 $\frac{1}{2}$



明即西歷一三六八李珣繪
至一六四四年

歲朝圖着色絹本長三尺一寸
闊一尺四寸五分

185

是圖瓶中插梅松天竺旁設水仙古石瓜子核桃有松鼠二食其間隱寓三多平安之意蓋梅花水仙所以表多福松石表多壽而天竺瓜子松鼠皆表多子也華人以鼠屬子至花瓶核桃則取其音相似以示平安和合之意耳故此圖之成實由於形聲相類各居其半而爲新年之頌祝也

按李珣號雲壑畫史彙傳遺其名

Period : Ming 1368-1644

Subject : A NEW YEAR'S REBUS

Artist : LI YUEH OR YÜN KO

A SPRIG of prunus, a twig of pine, a branch of *Nandina Domestica* in a vase, a cluster of jonquils, an ancient stone, a jarful of melonseeds, two walnuts and two squirrels compose a rebus, reading: "May you have the three kinds of Abundance (good fortune, years, and male offspring) in combination with Peace and Harmony!"

The prunus and jonquils represent good fortune; the pine and the ancient stone represent longevity; the *Nandina Domestica* with red seeds, the melon-seeds, and the squirrels all represent "Sons," as in the Chinese language the characters *tsu* "Son" and *tsu* "Seed" are homonyms of the same tone, while the squirrel represents *tsu* among the twelve animals of the Duodenary Circle. The vase (*ping*) and the walnut (*ho-tao*) are substitutes for peace (*ping-an*) and harmony (*ho-ho*) in partial homonyms. Hence this rebus is formed partly of symbols and partly of homonyms, and is used as a congratulatory picture on New Year's day.

Artist's Biography: LI YUEH 李珣 or YÜN KO 雲壑 not recorded in the biographies of artists.

Description : Full Colour Painting on Silk 3' 1" × 1' 4 $\frac{5}{8}$ "

歲朝圖

笑玄桂優寫于祝揮同似
蘇養元生詩鑒
軍參外史李樹



明即西歷一三六八
至一六四四年 無款

貴婦真容 着色絹本長四尺九寸
三分闊三尺〇二分

真容華人俗稱大壽恆於生前繪就但俗例每於人歿後始呼畫工來先繪其貌徐補服飾喪次懸像
柩前以爲死者魂靈所憑故家人力求其肖恆督令畫工再三修飾殯葬之時置近棺槨禮畢晉之家
廟或懸諸宗祠家庭之中惟新年六日中懸供堂上以奉祭祀女像每飾以嫁時禮服惟命婦則恆視
其夫之官職加繪補服但此像乃按其嫁時服飾而繪者

Period: Ming 1368-1644

Subject: ANCESTRAL PORTRAIT OF A LADY

Artist: UNKNOWN

ANCESTRAL portraits, *Ta Shou*, 大壽 as the Chinese call them, are occasionally painted during the lifetime of the subject; as a rule, however, the painter is not called in until after death, when he takes a careful sketch of the face, completing the figure at his leisure. During the funeral ceremonies the portrait is hung directly above the coffin, when it is supposed to be inhabited by the spirit of the dead. The sorrowing relations always exercise extreme care in obtaining a good likeness, often compelling the artist to paint the face again and again. In the procession to the grave it is carried in close proximity to the coffin, and when the rites are completed it is carefully stored, either in the private ancestral hall or in one of those called *Tzu Tang* 祠堂, which are built for the common use of many families. Its only appearance in the home is during the first six days of the year, when all ancestral portraits in the possession of a family are hung, and when obeisance is paid to them. Women are generally portrayed in their wedding dress; occasionally, however, an official's wife is represented in ceremonial garments, wearing on her breast the badge to which her husband's rank entitles her.

This lady wears the conventional marriage robes and head-dress.

Description: Full Colour Painting on Silk 4' 9 $\frac{3}{8}$ " $\times$ 3' $\frac{1}{8}$ "



明即西歷一三六八無款
至一六四四年

明宦遺像着色絹本長四尺
九寸闊二尺十寸

193

此像畫工精密合度所繪衣冠悉遵官階正容端坐華人以為威儀是也所服深衣乃採自古制為耄耋而終者得用之所戴紗帽為明代仕宦之冠邇因中國兵戈四起地方多遭焚掠前人遺像流入市儈之手而為外人所得大抵中華藏家敬畏神明相戒不敢收貯云

Period: Ming 1368-1644

Subject: ANCESTRAL PORTRAIT OF AN OFFICIAL

Artist: UNKNOWN

THESE portraits are executed in a strictly conventional manner, the subject, attired in official robes and cap, or in the finest raiment to which he is entitled, is depicted full face, in the stiff, sitting posture which the Chinese consider the height of fashion and distinction. The man here depicted is clad in what is known as a *Shên I* 深衣, or “deep garment;” attire professedly borrowed from high antiquity, to which only those who die in ripe old age have a right, and wears a *Wu Sha Mao* 烏紗帽, a black gauze hat worn by officials under the Ming dynasty. Many districts in China during the recent disturbances having been destroyed, burned or looted, some of these portraits have come on the market and, through the dealers, have passed into the possession of foreigners. The native connoisseur, probably from religious motives, has, however, refrained from adding such pictures to his collection.

Description: Full Colour Painting on Silk 4' 9" × 2' 10"



明卽西歷一三六八仇英繪
至一六四四年

華陽隱居圖着色絹本長六尺零三分闊三尺二寸

197

陶宏景梁武帝時人好道家言無志仕進中年退隱句曲山常坐身於松濤之中專意煉脩武帝重其才恆詣咨詢景髻年輒好讀書自以荻筆習字灰中十歲得讀葛洪神仙傳以爲遵循師道便得長生之術壽至八十有五無疾而終

按仇英周臣之弟子善於臨摹能仿諸大名家筆法精工無匹

Period: Ming 1368-1644

Subject: THE MOUNTAIN RETREAT OF TAO HUNG-CHING

Artist: CH'IU YING

T'AO HUNG-CHING 陶宏景, one of the most celebrated exponents of Taoism, lived A.D. 452-536, during the reign of LIANG WU TI 梁武帝, who frequently sought his advice. T'ao, who abhorred the ways of Courts, had long ere middle age retired to his retreat among the Kou Chu Hills 句曲山, where among the soughing pine trees he gave himself up to a life of ascetic meditation and perpetual study. As a child he had evinced a passionate devotion to books, had taught himself to write by the aid of a reed stalk with which he traced characters in a bed of ashes, and from the age of ten had studiously perused the works of Ko Hung 葛洪, feeling that could he but follow in the path recommended by this master he would attain the Way of Immortality. At the age of eighty-five he departed this life tranquilly and peacefully.

Artist's Biography: CH'IU YING 仇英, a pupil of Chou Ch'en 周臣, was chiefly noted as a copyist of extraordinary skill, painting in the style of various masters in a quite unparalleled manner.

Description: Light Colour Painting on Silk 6' $\frac{3}{8}$ " $\times$ 3' 2"



明即西歷一三六八
至一六四四年 無款

列神圖着色絹本長五尺
一寸闊二尺九寸

儒釋道爲中華三大教先後通行自千八百年以至四千年之久然儒道二教之行並非始於四千年前孔老之世實自虞舜之代早已粗具宗教規模其時可爲信史之發端非復上古之荒渺矣至釋教世傳於漢武帝時由天竺傳入中土三教同行各不相侵觀夫唐宓熙衣冠之奇兼道巾釋衲儒履於一身足見折衷三教之一斑而今世於諸神更有交相崇拜者此軸所繪爲家庭供奉較重之神暨其侍從也諸神名號臚列於后由左而右

寶旛 月神 老君 觀音 孔聖 日神 寶蓋

關帝 文昌 呂祖 龍女 善才 地官 天官 水官

從者 史皇 神農 有巢 從者 伏羲 燧人 黃帝 后稷 從者

從者 玄壇 從者 東嶽 從者 雷聲天尊化 紫薇大帝 從者 火德星君 從者 五海龍王 從者 昊天大帝 從者

從者 土穀神 府城隍 省城隍 護國神 縣城隍 土地神 女侍

張仙 竈神 家神 家神 井神 門神

Period: Ming 1368-1644

Subject: GROUP OF DOMESTIC DEITIES

Artist: UNKNOWN

Ju 儒, Confucianism, Shih 釋, Buddhism, Tao 道, Taoism, the San Chiao 三教 or Three Religions of China, have been active agencies for periods varying from 1800 to 4000 years; not that either Confucius or Lao Tzu (the founders respectively of Confucianism and Taoism) lived 4000 years ago, but that in their systems we find tabulated the religious forms which have been in use since the days of the Emperor Shun 舜 B.C. 2317-2208, when the authentic as opposed to the legendary, history of China may be said to begin. Shih on the other hand was, according to Native tradition, introduced from India, about 217 B.C. It must not be supposed that the San Chiao are in any sense antagonistic, the three religions are professed at once, an example being the well known sage Fu Hsi 6th cent. A.D. who attired himself in a whimsical garb including a Taoist cap, a Buddhist scarf and Confucian shoes, thus proclaiming his eclecticism—while the deities and divinities of the systems are used interchangeably.

The Scroll before us depicts the more important of the Domestic Deities with their attendants:

UPPER TIER FROM LEFT TO RIGHT

1. The banner.
2. Soma, Spirit of the moon.
3. Lao Chün, Founder of Taoism.
4. Kuan Yin, One of the Chief Bodhisattwas.
5. Kung Tzu, Founder of Confucianism.
6. Surva, Spirit of the Sun.
7. The Canopy.

SECOND TIER FROM LEFT TO RIGHT

1. Kuan Ti, God of War.
2. Wên Chang, God of Literature.
3. Lü Tsü, Patriarch of Magic arts.
4. Lung Nü, Attendant to Kuan Yin.
5. Shan Tsai, " " " "
6. Ti Kuan, God of Earth.
7. Tien Kuan, God of Heaven.
8. Shui Kuan, God of Water.

THIRD TIER FROM LEFT TO RIGHT

1. Attendant to Shih Huang.
2. Shih Huang, Inventor of Writing.
3. Shên Nung, Inventor of Husbandry and Medical art.
4. Yu Chao, Inventor of Building.
5. Attendant to Fu Hsi.
6. Fu Hsi, Inventor of the Eight diagrams.
7. Attendant to Fu Hsi
8. Sui Jên, the Fire Producer.
9. Huang Ti, Inventor of Costumes, Boats and wheeled Vehicles.
10. How Chi, Patron of Agriculture.
11. Attendant to Hou Chi.

FOURTH TIER FROM LEFT TO RIGHT

1. Attendant to Yuan Tan.
2. Yuan Tan, the Chief of the 5 Gods of Wealth.
3. Attendant to Tung Yueh.
4. Tung-Yueh, the Chief of the 5 Gods of Mountains.

5. Attendant to Lei-Shêng-Pu-Hua-Tien-Tsun.
6. Lei-Shêng-Pu-Hua-Tien-Tsun, the Chief of the 24 Gods of Thunder.
7. Attendant to Tzu-Wei-Tai-Ti.
8. Tzu-Wei-Tai-Ti, the Chief of the 5 Constellations.
9. Attendant to Tzu-Wei-Tai-Ti
10. Huo-Tê-Hsing-Chün, the Chief of the 5 Gods of Fire.
11. Attendant to Huo-Tê-Hsing-Chün.
12. Wu-Hai-Lung-Wang, the Chief of the 5 Gods of Seas.
13. Attendant to Wu-Hai-Lung-Wang.
14. Hao-Tien-Tai-Ti, the Chief of the 6 Gods of Pestilence.
15. Attendant to Hao-Tien-Tai-Ti.

FIFTH TIER FROM LEFT TO RIGHT

1. Attendant
2. Tu Ku, the Tutelary Spirit of Land and Grain.
3. Fui Chêng-Huang, the Tutelary Deity of the Prefecture.
4. Shêng-Chêng-Huang, the Tutelary Deity of the Province.
5. Hu-Kuo-Shên, the Tutelary Deity of the Empire.
6. Hsien-Chêng-Huang, the Tutelary Deity of the District.
7. Tu Shên, the Tutelary Spirit of the Place.
8. Maid Attendant.

SIXTH TIER FROM LEFT TO RIGHT

1. Chang Hsien, the Deity of Offsprings.
2. Tsao Shên, the Deity of Kitchen.
3. Chia Shên, the Tutelary Deity of Family (Female).
4. Chia Shên, the Tutelary Deity of Family (Male).
5. Ching Shên, the Deity of the Well.
6. Mên Shen, The Guardian Deity of Doors.

Description: Full Colour Painting on Silk 5' 1" × 2' 9"



明即西歷一三六八陸治繪
至一六四四年

富貴平安圖着色絹本長五尺三寸
三分闊一尺八寸二分

華人視牡丹錦鷄爲富貴竹爲平安合其意蓋以富貴平安祝所贈之人也

按陸治高士也補貢生後隱居支硎山終其身於繪事寫生得徐黃遺意山水仿宋人作畫能自出心

裁爲世所重但寧以酌贈知交不受贄幣之求

Period: Ming 1368-1644

Subject: GOLDEN PHEASANT, PÆONIES AND BAMBOOS

Artist: LU CHIH

THE tree pæony in Chinese thought symbolizes happiness and prosperity, and the bamboo longevity, while the golden pheasant imparts a delicate allusion to the Chin-Ma-Yü-Tang 金馬玉堂 which is a Council Hall within the precincts of the Han Lin Academy 翰林院. The whole idea of the scroll is thus highly complimentary, conveying the wish that the recipient may have happiness, longevity and official preferment.

Artist's Biography: LU CHIH 陸治 was a highly distinguished scholar who, when he had obtained the degree of Senior Licentiate, retired to the Tzu Hsing Shan 支硎山 where he passed the remainder of his life in study and the pursuit of the arts. Although his flower studies were, as a rule, in the style of Chu Hsi 徐熙 and Huang Chuan 黃筌 and his landscapes in that of the Sung artists, he was capable of producing paintings highly original in style, which were much prized, and for which he refused payment, preferring to present the fruit of his labours to his intimates.

Description: Full Colour Painting on Silk 5' 3 $\frac{3}{8}$ " $\times$ 1' 8 $\frac{1}{4}$ "



明即西歷一三六八崔子忠繪
至一六四四年

和合圖着色絹本長二尺四寸一分闊二尺九寸

和合二仙世傳珠算爲其所創因見所製法巧用宏共發狂笑喜極而逝

按崔子忠崇正時諸生善畫規摹唐晉大家遺蹟唐以下不屑措手與陳洪綬齊名號南陳北崔一妻

二女皆從其點染設色相與摩挲消遣歲月間出所作以貽良友金帛購請則不之應相傳後入土室

而卒

Period: Ming 1368-1644

Subject: THE HO HO BROTHERS

Artist: Attributed to TSUI TZU SUNG

THE Ho Ho Twins, or Spirits of Harmony, are famed as the inventors of the abacus. It is said that when they realized the perfection of their invention, they laughed so immoderately that death ensued.

Artist's Biography: TSUI TZU SUNG 崔子宗, a famous scholar and artist who lived towards the end of the Ming Dynasty under Chung Cheng 崇正, devoted himself to painting in the style of the Masters of T'ang and Chin, scorning the exponents of later schools. He and his contemporary Chen Hung Shou 陳洪綬 were equally celebrated and were referred to as Chen of the South and Tsui of the North. He taught his wife and his two daughters the art of painting, which served them as an excellent pastime, and he himself delighted to present his friends with specimens from his brush, which could not be obtained for gold. The legend runs that one day he entered a hole in the ground and was seen no more.

Description: Full Colour Painting on Silk 2' 4 $\frac{1}{8}$ " × 2' 9'



明即西歷一三六八 孔繼榮繪
至一六四四年

金臺集賢圖着色絹本長六尺六寸闊四尺四寸六分

周燕昭王欲招賢問計於郭隗隗曰昔有求千里馬者遣使購之使以五百金買馬骨歸怒甚使爲解說曰吾知四方聞之將謂死馬尙獲善價而况生者乎馬之良者必如願而至矣其後果然今王招賢請效法之即自隗始王如其言乃築臺以居隗厚其供奉無何樂毅鄒衍劇平諸賢士聞風而至燕人得其贊佐之功日以強盛

明孔繼榮字十山人物如花鳥秀韻出於自然

Period : Ming 1368-1644

Subject : THE GOLDEN PAVILION

Artist : KUNG CHI YUNG

CHAO WANG, King of Yen 燕昭王 (now Peking), a feudal state under the Chou dynasty (1122-255 B.C.), desiring to assemble the wisest and most virtuous of his subjects, consulted Kuo Wei 郭隗 as to the best manner of attaining his object. The sage replied by relating the following tale:—

In the days of old, a man desired a certain noble courser, and despatched a servant to purchase it. Imagine his wrath when the yokel returned with nought but the skeleton of the beast, for which he had paid 500 ounces of gold. In defence of his conduct he explained that he felt sure that as soon as the news of this transaction was bruited about, the people would say: "If such a price be paid for a dead horse, what cannot a living one be worth," and there would be no lack of good horses at his master's disposal. This proved indeed to be the case. I doubt not that your majesty might follow similar tactics to attract the wise. Acting upon this suggestion the King constructed the Golden Pavilion, which he placed at the disposal of Kuo Wei, who dwelt there surrounded by every luxury. Soon wise and virtuous men such as Yo-I 樂毅, Chou Yen 鄒衍 and Chi Ping 劇平, assembled from other States and joined him. By the aid of their valuable advice the State of Yen grew in power and prosperity.

Artist's Biography.—KUNG CHI YUNG 孔繼榮, or SHIH SHAN 十山, was an artist famed for the natural and vivid manner in which he depicted figures, flowers, birds and trees.

Description : Full Colour Painting on Silk 6' 6" × 4' 4 $\frac{3}{8}$ "



清順治

即西歷一六四四
至一六六二年

吳宏繪

雪竹圖

水墨絹本長七尺二
寸闊二尺五寸二分

竹有六十種爲草中最長者恆高至百尺與東方人生活有密切關係或爲器皿或以點綴其用甚宏而今予所言者是指點綴者耳華人文學美術之中以竹爲題者比比也蓋竹有四德勁本堅節不畏霜雪剛也綠葉萋萋翠陰浮浮柔也不孤根以挺聳必相依以擢秀義也虛心低首謙也合此美德而有之豈非君子之模型耶畫竹最難恆有終身從事以求其葉之搖曳天然而合向背之理者矣

按吳宏江西人家江寧爲金陵八家之一山水宗宋元墨竹飛舞絕俗名噪於時

Period: Ch'ing (reign of Shun Ch'ih) 1644-1662

Subject: BAMBOOS UNDER SNOW

Artist: WU HUNG

THE BAMBOO, of which sixty varieties are recognized by the Chinese, is the largest of grasses, attaining, often, the height of 100 feet. It is intimately connected with the life of all Oriental peoples and the purposes, both useful and ornamental, which it serves are manifold. It is of the latter that we propose to speak.

In the realm of Chinese literature and art there is no more popular theme than that of the bamboo—it is an emblem of longevity because of its durability; of stability, as its stout stem and sturdy roots withstand the winter frost and the summer sun; of benevolence, as its leaves cast a grateful shade; and of faithful performance of duty, because the rhizomes besides nourishing the main stem send forth new shoots at close intervals. There runs moreover a saying, “The hollow bamboo has drooping leaves,” hence the man who is “hollow,” i.e., unprejudiced, is likewise humble. As the bamboo thus combines all desirable qualities can it not well be taken as the prototype of the “Superior Man”? Artists have been known to devote their lives to the difficult art of depicting the tremulous leaves in a manner instinct with the rhythm of life.

Artist's Biography: Wu Hung 吳宏, a native of Kiangsi who dwelt in Nanking, was ranked among the eight great artists of Nanking as a well-known painter of landscapes in the style of the Sung and Yuan dynasties, but was especially noted for his masterly studies of bamboos, in which he excelled.

Description: Ink Painting on Silk 7' 2" × 2' 5 $\frac{1}{4}$ "

春風吹綠柳
燕子剪輕盈
柳絲飛絮
吳昌碩



清康熙

即西歷一六六二
至一七二三年

惲冰繪

罌粟圖

着色絹本長二尺五寸
二分闊一尺五寸二分

221

華人心理以罌粟之爲物足爲處世適中之表證而誠人利用天物節則得樂濫則獲譴蓋其花天姿

嫵媚若僅取其姿色雅淡素位自守而賞玩之則誠得其樂趣惟其於媚人之中隱伏殺人之機若剖

其莢則毒液外溢卽所謂鴉片者是也至鴉片之害固不言而喻矣

按惲冰爲南田之女清代之著名女畫家也喜作花卉有乃父風子四人皆傳其學

Period : Ch'ing (reign of K'ang-Hsi) 1662-1723

Subject : POPPY FLOWERS

Artist : LADY YUN PING

It is no spirit of caprice which has caused the Chinese to make the poppy flower a symbol of the temperate life, an exemplar of the pleasure of using nature's gifts in moderation and the penalties consequent upon putting them to abuse. In its natural state, the poppy flower is beautiful and charming, and is a source of pleasure to those who think only of its grace of form and loveliness of colour as it fulfils its simple destiny in the fields. But behind all this charm a deadliness is concealed. Make an incision in its capsule, and there is a flow of poison commonly known as opium. The disastrous effects of the opium drug decisively point the moral.

Artist's Biography : Yun Ping 惲冰 was daughter to Yun Nan Tien 惲南田 and was the most famous woman painter of the Ch'ing Dynasty. She was especially happy in her flower studies, following the style of her father, which also was adopted by her four sons—all of whom inherited her talent.

Description : Full Colour Painting on Silk $2' 5\frac{1}{4}'' \times 1' 5\frac{1}{4}''$



清康熙即西歷一六六二遲熾繪

韓鷹圖着色絹本長三尺七寸
半闊一尺六寸三分

自宋徽宗以畫鷹鼓舞當時畫家始相率步武而徽宗之鷹遂至數見不鮮矣此幀所繪者足繫玉環
縑脫其爲宮中豢鳥無疑也

225

按遲熾閬陽人爲辰州知府花鳥草蟲鈎染雅緻宜於小筆或云其妾善畫所作實出其手

Period: Ch'ing (reign of K'ang Hsi) 1662-1723

Subject: STUDY OF WHITE FALCON

Artist: TZU TUAN

SINCE the day of Emperor Hui Tsung 徽宗 of Sung, who found in the falcon his chief artistic inspiration, the painters have followed untiringly in his footsteps, and pictures of "falcons after Hui Tsung" are without number. The bird depicted, which was doubtless from the Imperial aviaries, wears round its right foot a cord from which are suspended beautiful jade ornaments.

Artist's Biography: Tzu Tuan 遲端, a native of Lu Yang 闔陽, and a prefect of Cheng Chou 辰州, was noted as a painter for his delicate and refined style and exquisite colouring—his favourite subjects being flowers, birds and insects. Rumour has it that pictures attributed to him were actually the work of one of his concubines, who was a skilful artist.

Description: Light Colour Painting on Silk $3' 7\frac{1}{2}'' \times 1' 6\frac{3}{4}''$



清康熙

即西歷一六六二
至一七二三年

王翬繪

磻溪垂釣圖

着色紙本長二尺二
寸闊一尺六寸二分

周有姜子牙呂尙者專志韜略天演之學年至八十名始聞爲人賢智有德嘗以直鉤垂釣魚轉相率就之因而得濟一日得玉璜刻曰周受命呂佐昌子牙遂安然靜守以待文王之至其時文王尙爲西伯將出獵以著筮之曰獵無所獲惟得賢輔於是西伯獵果遇呂尙大悅載之以歸稱曰太公望在周廿載輔佐文武二代出其神奇之術肅清妖魅鞏固國基迄今猶有姜太公在此之符貼門戶以除邪崇者而姜太公釣魚願者上鈎之語竟成俗諺也

按王翬字石谷年至八十有六畫師時敏而變其法自成一家時敏心焉服之人稱畫聖以山水名世康熙帝詔繪南巡圖稱旨得邀御筆褒題收藏內府時惲格見翬勝已意氣頓消乃棄其所負專行寫生此幀山水乃仿宋江貫道筆意非翬之本來面目也

Period : Ch'ing (reign of K'ang Hsi) 1662-1723

Subject : CHIANG TAI KUNG ANGLING

Artist : WANG HUI OR WAG SHIH KU

IN the 11th and 12th Century B.C. there dwelt an old man of the Clan of Chiang 姜 named Tzu Ya 子牙, or Lu Shang 呂尚, who spent his days in literary pursuits and in the study of nature. The wisdom and virtue of this ancient sage, who, when first heard of, had attained the age of 80, were so great that although he angled with a barbless hook the fishes vied with one another in attaching themselves thereto, that his needs might be supplied. Upon one occasion a semi-circular piece of jade bearing the following inscription : "Chou will deserve the Imperial Throne and Lu should render services" fell into his hands, and he was therefore prepared for the meeting with Wen Wang 文王, then Duke of Chou, which occurred when the latter was on one of his hunting expeditions. Wen Wang himself had been that day instructed, by the divining grasses, that his quarry would be none of the usual animals but a "Prince's Teacher." He therefore acclaimed Lu Shang with joy and carried the old man home in his chariot, naming him Tai Kung Wang 太公望. For twenty years the sage dwelt at the Court, by his miraculous powers and great control over the spirits of the unseen world assisting Wen Wang and his son in the consolidation of the Chou dynasty. To this day his name is written over doors as a charm against evil spirits, thus : "Chiang Tai Kung 姜太公 is here," while the following proverb has taken its place in the daily speech of the people : "Like Chiang Tai Kung angling, only those who like get on the hook."

Artist's Biography : WANG HUI 王翬, or WANG SHIH KU 王石谷, who attained the great age of 86, was called the "Philosopher of Painting" and was a famous pupil of Wang Shih Ming 王時敏, upon whose style he largely improved, eventually founding an original school to which his master heartily subscribed. Famous for his landscapes, he was commanded by K'ang Hsi 康熙 to prepare illustrations of the scenes viewed on an Imperial progress to the South ; these so delighted the Emperor that before placing them in the Imperial Collection he embellished them with descriptions from his own brush.

It is said that the famous Yun Nan Tien 惲南田 was so disheartened by Wang's pre-eminence as a landscape painter that he himself abandoned this branch of the art and devoted himself to studies of flowers and birds.

The picture of this landscape is in the style of Chiang Kuan Tao 江貫道 of Sung and does not betray Wang's characteristic brush-work.

Description : Light Colour Painting on Paper 2' 2 $\frac{3}{8}$ " $\times$ 1 6 $\frac{1}{4}$ "



清康熙即西歷一六六二 虞沅繪

三秋圖着色絹本長三尺三寸
六分闊一尺六寸半

中華畫家多擅長花卉此幀爲三秋圖秋花數種薈芳爭豔觀其畫筆之精細足證若輩於花卉一科
煞費苦心也

233

按虞沅江都人居常熟善花草尤擅荷花得故人遺法

Period: Ch'ing (reign of K'ang Hsi) 1662-1723

Subject: FLOWER STUDY

Artist: YU YUAN

CHINESE ARTISTS certainly excel in the painting of flowers, and the charming group of autumn blossoming plants before us is an excellent example of the loving care devoted to this branch of art. Here are hibiscus, dianthus and begonia, the "three autumnals" grouped together.

Artist's Biography: YU YUAN 虞沅 was a native of Yang Chou 揚州, who made his home in Chang Sha 長沙. He was a famous painter of flowers and was especially noted for his lilies, which he executed in a masterly manner.

Description: Full Colour Painting on Silk 3' 3" × 1' 6½"

三秋圖

南沙畫堂



今有康熙年御題耕織圖四十六
幅係用極細黑白紙條編織而成
內具農家一切稼穡工作山水人
物房舍倉圃一如名畫而實不借
點墨每幅上有御題七絕一首亦
係紙織字法靈活毫無走樣巧妙
異常舍此無從再得真乃普天下
無已復加之寶也

THE PEI-WÊN STUDIES

THIS interesting and valuable collection, comprising 46 scenes, each representing a process in two most important native industries, may well be regarded as unique.

The merit of the finished product, striking as it is, is enhanced by the nature of the workmanship. This will be found to consist in the skilful and careful intertwining of long, thin strips of paper. No help has been asked from pen, pencil or brush.

Moreover, the work has a supplementary claim on the attention, for the writing above each picture is a poem by the Chinese Emperor K'ang-Hsi, the second ruler of the Ta Ch'ing dynasty, with whom the idea of the set originated.

Period: Ch'ing (reign of K'ang Hsi) 1662-1723

Subject: INTRODUCTION TO PEI WEN STUDIES

THE PEI-WÊN STUDIES

A Preface to the illustrations showing the Processes of Agriculture and Weaving, written by the Emperor.

I, the Emperor, from early morning till late at night diligently seek how to rule well, and on reflection it seems to me that food and clothes are the fundamental necessities of the people and make their Heaven. I have read the Odes of the "Pin" State, and the Wu-Yih section of the Book of History (*Shu-Ching*), which set forth the processes of agriculture and rearing silkworms, very carefully and exhaustively; the "Pin" Odes were set to music by the ancients, while the Wu-Yih section of the Book of History formed part of the Imperial Injunctions, and rulers of the Empire should carefully read and ponder them again and again.

The Imperial Orders of the Rulers of the Western Han dynasty were based on those of ancient times, and they say that, "Injury to Agriculture is the cause of famine, and if the work of women (weaving) is injured, people must suffer from cold." Again it is said:—"How can men live to extreme old age, and children grow up to manhood and womanhood according to the natural course of life, if the two main supports of existence be neglected?"

Whenever I travel abroad to investigate the customs of my people and listen to their talk, I always look with pleasure on the work of the farmer, and note the different soils of the North and the South, the crops suitable to each, the early or late seasons, the methods for destroying locusts, etc., and I like to ask questions about such matters until I clearly understand them, and whenever I receive my ministers and officers I constantly converse with them about these matters.

Description: Woven Black and White Paper, $9\frac{3}{4}'' \times 11\frac{3}{8}''$

Period: Ch'ing (reign of K'ang Hsi) 1662-1723

Subject: INTRODUCTION TO PEI WEN STUDIES

THE PEI-WÊN STUDIES

By the side of the Fung-Tseh Park I have laid out a field, which contains two or three hundred acres and is surrounded by a stream, in regular beds and rows easy to observe. The sound of the irrigation-wheel fills the ear, and every year a harvest of many kinds of grain is gathered. Along the dikes surrounding the field mulberry-trees are planted, and by the side of the trees are rows of houses for the rearing of silkworms. In these houses the cocoons are washed and the silk reeled off just the same as in the thatched cottages of the country people; and having built a Pavilion where I can watch and understand the processes of agriculture, and also the "Autumn-Cloud" Arbour, I often go to these buildings to observe the work being carried on.

The Ancient said:—"When people put on silk clothing they should think of the hardship of the women who spin and weave, and when they eat grain they should think of the toil of the farmer." I, the Emperor, have pondered these matters deeply and earnestly, and I have now drawn a series of 23 pictures illustrating Agriculture, and another series of 23 illustrating Weaving; and I have composed a poem for each picture to sing the industry and toil of the workers. The different forms of the labour of the farmer with hand and foot, and the exhausting work of the women who rear the silkworms, unwind the silk from the cocoons, and weave the fabric, are all depicted from beginning to end; and I have ordered wood-engravings of the pictures to be made in order that they may be handed down to instruct my posterity, and all the officials and people, that even a grain of rice is difficult to produce and wearing apparel cannot be provided easily.

Description: Woven Black and White Paper, $9\frac{3}{4}'' \times 11\frac{3}{8}''$

法至工至之技藝國之例
溫國亦雖不遠而頂井
然至用技藝之至要了等
收亦亦都十餘時極素偏
而後金器爾後然如部
善之妙至國博之極評然云
而以收觀之古之至之至
而里後如之言會要書之義

夫至志願之技藝至
如也其臨明後國至二十之
幅幅亦其幅數不請一言以之
法至勤苦而古之於國自始
至志願其東西人解手照是
至皆其女曲德機好之至
成備極其愉快後如請教派
傳用以示子孫至唐何志粒

Period: Ch'ing (reign of K'ang Hsi) 1662-1723

Subject: INTRODUCTION TO PEI WÊN STUDIES

THE PEI-WÊN STUDIES

THE "Book of History" says: "We should cherish in our hearts love for the products of the earth and thereby grow in virtue." These things, therefore, are set forth in the pictures to produce right feelings in the hearts of the people, for I desire to make all the people of the world respect and value these fundamental industries and attend to them diligently; and then if they are economical they will have plenty to eat and to wear, and all will attain peace, harmony, wealth and longevity. It is my earnest and benevolent hope that all the people may reach this state.

This Introduction was composed and written on the "Shi" day (the day on which the local deity of the land is worshipped) of the 2nd Moon of the 35th year of K'ang-Hsi, by the Emperor himself.

I, the Emperor
K'ang-Hsi, have
written this

This Seal is affixed to show
that I, the Emperor, investigate
ancient matters and honour literature

Description: Woven Black and White Paper, $9\frac{3}{4}'' \times 11\frac{3}{8}''$

Period: Ch'ing (reign of K'ang Hsi) 1662-1723

Subject: AGRICULTURE

Artist: EMPEROR K'ANG HSI

A PEI-WÊN STUDY

THE old farmer cultivates the land diligently, giving great attention to all things around ;

From morning to night he guides the plough and never willingly relinquishes it ;

Then with the harrow, drawn by the black oxen, he smooths the rough surface

That the Spring waters may cover all the field equally.

I, the Emperor
K'ang-Hsi, have
written this

May Heaven enable me
to give peace and harmony
to all people.

Description: Woven Black and White Paper, $12\frac{1}{4}'' \times 9\frac{3}{4}''$,

老农力

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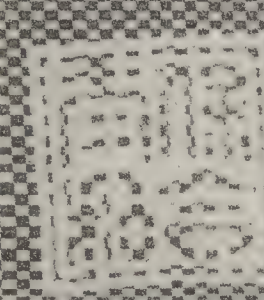
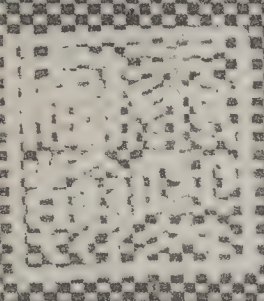
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Period: Ch'ing (reign of K'ang Hsi) 1662-1723

Subject: SERICULTURE

Artist: EMPEROR K'ANG HSI

A PEI-WÊN STUDY

WHEN the mulberry-trees in fields have sufficient rain the leaves
are very abundant,

And then the spring silkworms flourish greatly.

Carrying baskets and hampers the workers hurry along laughing
and talking;

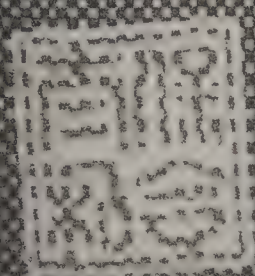
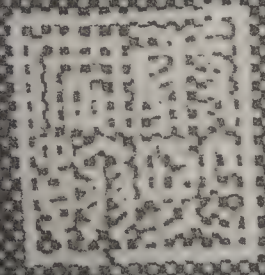
While the crested *rên* flies to the topmost branch of the tree.

I, the Emperor
K'ang-Hsi, have
written this

May Heaven enable me
to give peace and harmony
to all people.

Description: Woven Black and White Paper, $12\frac{1}{4}'' \times 9\frac{3}{4}''$

桑田雨
足桑著
滋怡是
春蠶火
起時負
管携簞
紛嘆語
我儘飛
上最高
枝



清康熙即西歷一六六二無款
至一七二三年

殘荷歸鴈圖淡色絹本長五尺零三分闊一尺七寸二分

殘荷時候夜靜之中每聞南歸鴈聲而居處田廬久困溽暑者忽覺新秋之至朝夕納爽何樂如之

按鴈稱陽鳥爲乾象周代取其貞節用之婚禮

Period : Ch'ing (reign of K'ang Hsi) 1662-1723

Subject : WILD GEESE AND LOTUS

Artist : UNKNOWN

DURING the still nights when the lotus fades, the honking of the wild goose on his southward migration may be heard, and the dweller in the plains, prostrated by the oppressive heat of summer, rejoices at this first sign of approaching Autumn with its glorious days and delicious nights.

The Wild Goose is known as the bird of the *yang* 陽 or "Principle of Light" and is the symbol of the masculine force in Nature. As it is also an emblem of conjugal fidelity it is enumerated in the ritual of the Chou dynasty in the category of presents suitable for a betrothal.

Description : Ink Painting with slight colour on Silk 5' $\frac{3}{8}$ " $\times$ 1' $7\frac{1}{4}$ "



清雍正即西歷一七二三至一七三六年 無款

鍾馗像 着色絹本長六尺五寸
二分闊三尺五寸五分

鍾馗華民習俗以爲避除鬼魅之神而以端午之時陰界釋放鬼魂陽間力謀杜禦恆於堂前懸其圖像按鍾馗之名釋義甚繁傳說不一有謂有鬼恨馗特於大考之際毀其容貌作可怖之狀使不得與考馗故多才自期可得科第今遭此厄遂觸階而死後唐明皇夢一小鬼盜玉笛上叱之忽有大鬼形容醜怪破帽藍袍捉小鬼擘而啖之上問對曰臣終南進士鍾馗應舉不第觸階而死并示以葬處上醒後命賜袍帶重葬之以酬其功並以情狀命吳道子圖之馗乃誓除天下虛耗以爲報稱云

Period: Ch'ing (reign of Yung Cheng) 1723-1736

Subject: CHUNG KU'EI

Artist: UNKNOWN

AN imaginary being called Chung Ku'ei 鍾馗, the demon exorciser, is extremely popular among the Chinese, who hang his effigy on the 5th of the 5th month at that dangerous hour when the evil spirits are released from the "World of Shades," and when every possible protection must be afforded to the inhabitants of the "World of Light." Many legends are connected with his name, one being that the evil spirits who bore a grudge against Chung Ku'ei chose the eve of the great examination, at which, being a talented scholar, he had hoped to obtain his degree, to disfigure his face so terribly that he was quite unable to compete. He thereupon committed suicide by beating his head against some steps of stone.

Some years later the Emperor Ming Huang of T'ang dreamt a terrifying dream, as follows: there entered his room a demon who attempted to steal his precious flute, while he frustrated this attempt with a shout, he suddenly realized that the evil spirit was already in the grasp of a gigantic Being of terrible appearance, who wore a blue garment, and whose hat was broken. This Being gouged out the eyes of the demon and then devoured its body. To the questions of the rescued monarch the apparition replied that he was a Chin Shih 進士 (3rd degree graduate) of Chun Nan and that he had committed suicide at his failure to pass the examination for the higher degree, and he also disclosed the site of his grave. The monarch was therefore able, upon awakening, to command that the unfortunate scholar be re-buried in official costume, thus showing his gratitude in a practical manner. He furthermore related the incident to the famous painter Wu Tao Tzŭ who immediately drew thereof a magnificent picture. In return for this Imperial favour Chung Ku'ei vowed to devote himself to the destruction of all demons on earth.

Description: Full Colour Painting on Silk 6' 5 $\frac{1}{4}$ " $\times$ 3' 5 $\frac{5}{8}$ "



清乾隆即西歷一七三六華秋岳繪

芰荷圖着色絹本長五尺六寸
半闊四尺二寸五分

267

荷水中植物也華人以其體潔用宏遠勝羣芳甚貴重之蓋其藕實均可供食視爲美品而其花姿態妍麗堪入畫家筆墨所以周氏稱爲君子禪家認作範模蓋魂靈必經濁世而入涅槃非得清潔不爲功猶荷之出淤泥而不染也是圖畫筆精工題有宋周惇頤愛蓮說於上其說略云水陸草木之花甚蕃晉陶淵明獨愛菊自李唐來世人甚愛牡丹予獨愛蓮之出淤泥而不染予謂菊花之隱逸者也牡丹花之富貴者也蓮花之君子者也噫菊之愛陶後鮮有聞蓮之愛同予者何人牡丹之愛宜乎衆矣按華秋岳閩人僑居維揚年至望八人物山水花鳥草蟲脫去時習力追古法直可竝駕南田兼善詩

書世稱三絕

Period: Ch'ing (reign of Ch'ien Lung) 1736-1796

Subject: STUDY OF LOTUS BLOSSOMS

Artist: HUA CHIU YO

THE Lotus, valued by the Chinese both for its beauty and utility above all other cultivated plants, is of an aquatic habit. The edible roots and seeds are highly prized, while the exquisite blossoms provide a popular theme for artists and decorators of every class. Chou Tzu called it the "Superior Man" among flowers, and among the Buddhists it is a universal symbol of the purity which the soul, having passed through this life and reached Nirvana, should attain, as does the lotus, which though rising from the mud is not stained thereby.

The beautiful study of lotus blossoms before us has been embellished by an extract from an essay by Chou Tun 周敦頤 of Sung which runs somewhat as follows: "Many are the exquisite blossoms which bloom on land, or which rise from the water. Tao Yuan Ming 陶淵明 loved the Chrysanthemum, and since the days of T'ang the Pæony has been a popular favourite, but to me the Lotus, 'which rises from the mud without being stained thereby' is incomparable. In the world of plants the Chrysanthemum may be compared to the retired scholar—the Pæony to the prosperous person of wealth, while the Lotus takes the position of the 'Superior Man.' Alas! since the days of Tao there has arisen no real lover of the Chrysanthemum, and who will succeed me in the love of the Lotus? The admirers of the Pæony are ever the most numerous."

Artist's Biography: HUA CHIU YO 華秋岳, a native of Fu Kien 福建 who lived in Yang Chou 揚州 until his death at the advanced age of 80, was a skilful painter of a variety of subjects, such as landscapes, flowers, figures, etc., which he executed in the ancient style, abjuring modern methods. He was considered an equal of Yun-Nan-Tien 惲南田 and was, moreover, counted a master of the "three best arts"—painting poetry and calligraphy.

Description: Full Colour Painting on Silk 5' 6 $\frac{1}{2}$ " $\times$ 4' 2 $\frac{5}{8}$ "

水仙草木之花可愛
者其落晉陶淵明獨
愛菊自李唐末世人
已愛牡丹于獨愛蓮之
品淤泥而不染濯清蓮
而不妖中通外直不蔓
不枝香遠益清葉之淨
植可遠觀而不可褻
玩焉予謂蓮之出於世
者也如蓮之出於世
蓮華之君子者也唯前
世同其鮮有同蓮之
同者何人哉世之愛蓮
者其

西華夏之書畫
擬古入書畫之書



清乾隆即西歷一七三六邊壽民繪

一葦渡江圖着色紙本長五尺○二分闊二尺六寸一分

達摩爲西方佛祖之後東土佛祖之初於梁武帝普通元年由天竺入中華帝召至金陵與帝說真道
 曰淨智圓妙體自空寂如是功德不以世求辭不稱旨遂去梁至洛折蘆渡江止嵩山少林寺面壁而
 坐萬慮皆空九年如一日其壁至今猶及見之圓寂後葬熊耳山其徒慧可盡受其學繼衣鉢焉禪法
 卽師所創其簡要宗旨盡在此偈之中偈曰求佛不於形亦不在於經欲得佛在處惟求諸爾心二月
 二十八日爲舟人慶祝達摩祖師之期蓋以其能行水上也

按邊壽民字頤公山陽諸生筆力蒼健畫意豪邁以畫蘆雁著名江淮之間

Period : Ch'ing (reign of Ch'ien Lung) 1736-1796

Subject : TA MO CROSSING THE YANGTSZE

Artist : PIEN SHOU MIEN

BODIDHARMA, better known as Ta Mo 達摩, the last of the Western and first of the Eastern Patriarchs, arrived in China from India about the year 520 A.D. He was summoned to the Court of Nanking by the Emperor Wu Ti of Liang 梁武帝 where he remained but a short space of time, as he offended that pious monarch by preaching that real virtue lay, not in works, but solely in purity and wisdom duly combined. He therefore departed for Lo Yang 洛陽 in Honan, crossing the swollen Yangtsze, according to tradition, on a reed, and took up his abode in the famous monastery of Shao-lin 少林寺, where the stone before which he sat for nine years, "wrapped in thought surrounded by vacancy and stillness" may still be seen. Upon his death he was buried on the Bear's Ear Hill 熊耳山, and was succeeded as Patriarch by the learned H'ui Ko 慧可, to whom he had given instructions.

He is regarded as the founder of the Ch'an or Contemplative Sect of Buddhism, and his teaching is epitomized in his famous saying: "You will not find Buddha in images, nor in books, look into your own heart:—that is where you will find Buddha!"

On the 28th of the 2nd month the boatmen hold a festival in honour, of the "wall-gazer" who could walk upon the waves.

Artist's Biography: Pien Shou Mien 邊壽民 or I Kung 頤公 a famous scholar, well known in Kiang-pei 江北, was noted as a painter for his bold brush-work, and gained special fame as a painter of wild geese and rushes.

Description: Ink Painting with slight colour on Paper $5' \frac{1}{4}'' \times 2' 6\frac{1}{8}''$



清乾隆即西歷一七三六羅光繪
至一七九六年

雙清圖水墨紙本長四尺七寸
六分闊二尺零六分

夜靜無聲鳥中獨留鴟醒冬寒正盛林間惟有梅開故芸芸衆生亦惟君子爲能寡慾上達苦心孤詣
以修其生也已

275

按羅光字明遠餘杭人以善畫山水禽獸名世

Period : Ch'ing (reign of Ch'ien Lung) 1736-1796

Subject : OWL AND PRUNUS

Artist : LO KUANG

As the Owl alone, among birds, is wakeful during the silent night; as the prunus alone, among flowers, blooms during the coldest period of the year: so the scholar alone, among mortals, devotes himself to the study of that Way which is the Way of Life, by which mankind may be purged of its lesser desires, and live according to its higher impulses.

Artist's Biography : LO KUANG 羅光, or MING YUAN 明遠, a native of Yu-hang 餘杭, was famed for his skill in depicting landscapes, birds, beasts and figures.

Description : Ink Painting on Paper 4' 7 $\frac{3}{8}$ " $\times$ 2' $\frac{3}{8}$ "



清乾隆即西歷一七三六至一七九六年 沈南蘋繪

長安永壽圖着色紙本長六尺五寸
一分闊三尺三寸六分

圖作月季花翠竹所以表長安也仙鶴萬壽菊所以表永壽也

鶴爲瑞鳥次於鳳列仙搜神諸傳言之至著稱爲羽族之宗長仙人之騏驎如王子喬乘鶴升天是也

鶴種有四玄白黃蒼至老者爲玄色圖中之鶴羽兼玄白朱冠峨然謂之仙鶴滿清文職一品服章卽

以此別

按沈銓號南蘋天津人山水師石田花卉宗甌香慕黃山之勝至歛遊覽以爲繪事之資所作皆天真

爛熳竟以名世

Period: Ch'ing (reign of Ch'ien Lung) 1736-1796

Subject: CRANES AND BAMBOOS

Artist: SHÊN NAM PING

THIS picture is an emblem of "Permanent health and longevity," the monthly roses (*Rosa indica*) and the bamboos representing the former, the cranes and the marigolds, the latter.

The crane is a bird of good augury, only surpassed by the phoenix, and is most celebrated in Chinese mythology. It is considered chief of the feathered tribe and is the aerial steed of the immortals. A crane for instance carried Wang Tzu-chiao 王子喬 to the celestial world. They are said to be divided into four classes, viz:—the black, the white, the yellow and the blue, of which the black is the longest lived.

The crane, in this picture, with its plume of black and white, and a peculiar bare crimson patch upon its forehead and crown is called a Manchurian Crane (*Grus viridirostris*) and formed the distinguishing badge upon the robe of a civil official of the first grade, in the Manchu dynasty.

SHÊN NAM PING 沈南蘋 or SHÊN CHÜAN 沈銓, was a native of Tientsin. His best work was in landscape and flower studies in the style of the Shih-tien and Ou-hsiang schools. Journeying into Anhui to view the Huang Shan scenes, he obtained material for the wonderful pictures which afterwards made him famous, and which are remarkable for exquisite form and truth of detail.

Description: Full Colour Painting on Paper 6' 5 $\frac{1}{8}$ " $\times$ 3' 3 $\frac{3}{8}$ "



清乾隆即西歷一七三六至一七九六年 禹之鼎繪

瑤池祝壽圖着色絹本長五尺一寸七分闊三尺零四分

崑崙之上瑤池翠水之間有西王母宮闕在焉宮之四圍光怪陸離幾難名狀歷代畫家爭相圖繪以求至當由來久矣世傳臺築九層樹呈萬寶仙人於此栽植胡麻以供求長生者之服餌王母旁侍仙鬟下乘鸞鳳迎周穆王於此穆王乘八駿遨遊車轍馬跡遍於天下又云漢武帝生辰王母駕臨以玉盤捧桃七枚獻於帝言食之可致長生帝大悅欲留核種之無所成蓋此桃三千年開花三千年結子非下土所可植也此幀蓋繪以祝壽者

按禹之鼎字尙吉江都人康熙中授鴻臚寺序班非其好也嘗學畫藍氏幼年即喜此道師承宋元諸家自成一派其寫真多白描

Period: Ch'ing (reign of Ch'ien Lung) 1736-1796

Subject: THE TORTOISE TERRACE

Artist: YU CHIH TING.

IN the Taoist Heaven, situated among the Kwen Lun Mountains 崑崙山, between the Jasper Lake 瑤池 and the Water of Immortality 翠水, lies the palace of the Hsi Wang Mu 西王母. The splendour of its surroundings are wellnigh indescribable, and since the earliest days artists and scribes have vied with one another in their attempts to render an adequate picture thereof. Its walls are piled high in ninefold gradations, so run the fantastic legends, the trees within its precincts are laden with various gems; it is peopled with genii who cultivate upon its terraces sesamum and coriander, the seeds of which furnish food for the Taoist Votaries of longevity, and here the Hsi Wang Mu, attended by her phoenix and her fairy hand-maidens received, some thousand years before Christ, the Mu Wang of Chou 周穆王, who journeyed, drawn by his eight famous steeds, "wherever wheel-ruts ran, and hoofs of horses trod." It is also alleged that about 87 the Royal Lady herself visited, on his birthday, Wu Ti of Han 漢武帝 bearing him as a gift on a platter of jade seven precious peaches of longevity, which confer immortality upon those who partake of them. The Emperor, highly delighted, wished to preserve the stones and propagate, the marvellous fruit in his realm, but the attempt proved futile. The peach-tree of the genii which blooms once in three thousand years and ripens its fruits three thousand years after that, did not take kindly to the soil of this terrestrial globe.

The scroll before us was executed as a birthday gift, and conveys the wish that the recipient may be blessed with long life and prosperity.

Artist's Biography: YU CHIH TING 禹之鼎, or YU SHANG CHI 禹尚吉, was born in Yangchou, Kiangsu, during the reign of K'ang Hsi, and was a pupil of Lan Ying 藍瑛. He was an officer of the Hung Lu Ssu 鴻臚寺 Court of State Ceremonial, but did not confine his attention to his official duties. From his early youth he was deeply interested in the art of painting and became the leader of a distinguished school founded on the traditions of the Sung and Yuan Masters. His portraits he always executed in ink.

Description: Full Colour Painting on Silk 5' 1 $\frac{7}{8}$ " $\times$ 3' $\frac{1}{2}$ "



清乾隆

卽西歷一七三六
至一七九六年

黃慎繪

西湖雪景圖

水墨絹本長四尺四
寸闊三尺零六分

杭州西子湖爲中華名勝之地古今賢哲畫客詩人多於此間卜居隱遯藉以游目騁懷消遣世慮圖中所繪景象蕭然幽篁之外第見喬松蒼翠而已結廬於湖邊松下者是亦隱遯之流亞耳

287

按黃慎號癭瓢生於雍乾之間原籍閩中僑居邗上事母至孝以詩畫著名於時家雖寒素雅好交結士夫以其有畫癖皆樂與之遊畫山水法兼倪黃

Period : Ch'ing (reign of Ch'ien Lung) 1736-1796

Subject : SNOW ON THE HSI HU

Artist : HUANG SHÊN

THE Hsi Hu 西湖, or Western Lake near Hangchow 杭州, is one of the most famous beauty spots in China and has therefore been chosen by numberless poets, painters, and philosophers as their place of retreat, where the cares of the world can be forgotten and where their eyes and imaginations may rejoice in the beauties of nature. It is doubtless a member of this fraternity depicted in the scene before us, who has chosen his abiding place on the edge of the lake beneath the shade of a towering pine, which, with the exception of the bamboo, is the only evergreen to be seen.

Artist's Biography : Huang Shên 黃慎, or Ying Piao 瘳瓢, was a famous poet and painter who lived in Yung Cheng's and the beginning of Ch'ien Lung's reign of the Ch'ing dynasty. He was a native of Fu Kien, but made his home in Yang Chou 揚州, Kiangsu. Though of humble origin his social talents and artistic predilections gained for him a large circle of friends. He painted in the schools of Ni 倪 and Huang Chun 黃筌.

Description : Ink Painting on Silk 4' 4" × 3' $\frac{3}{4}$ "



清道光 即西歷一八二一 無款
至一八五一年

萬年青圖 着色紙本長四尺零六分闊一尺七寸六分

萬年青草本也華人以名義吉利用作長壽之表式每當朱果纍纍與翠葉互相輝映陳設廳事殊爲美觀滿清且以青清同音意謂國祚綿長之兆取爲符號凡御用顧繡等品恆以之爲點綴並以盆種者陳設宮闈或云此圖爲清之宗室所繪

Period: Ch'ing (reign of Tao Kuang) 1821-1851

Subject: ROHDEA JAPONICA

Artist: UNKNOWN

THE Rohdea is known by the Chinese as the Wan-Nien-Ching 萬年青, "ten thousand years green," and is therefore used as an emblem of longevity. When the red berries are at their best, affording a lovely contrast to the dark leaves, it is largely used in household decoration. The Manchu dynasty adopted it as their special emblem, feeling that the homonym which existed between the name of the plant and that of their dynastic title Ch'ing 清 could but be an augury of the permanency of their rule. It has therefore largely figured on embroideries and articles of Imperial use, while pots of the growing plant were constantly placed within the palace precincts.

Artist's Biography: Unknown—said to have been painted by a scion of the House of Ch'ing.

Description: Full Colour Painting on Paper $4\frac{3}{4}'' \times 1' 7\frac{3}{4}''$



圖畫

稽之中國史傳龍馬負圖於孟河伏羲因作八卦神龜呈書於洛水大禹乃爲洪範此爲圖畫之先聲迨虞氏女弟敔手進而化之其道乃明世傳大禹鑄鼎形象亦其所繪故畫祖之名遂以歸之於是物形之道既具人像之學乃興而史傳周公負成王圖實其始基也至畫像之興在於後漢明帝時蓋帝崇佛教建寺觀而繪像於壁也山水爲畫家十三科之首發端於伏羲五嶽之圖而八面畫法則始於顧愷之變於吳道玄進化於南宗之王維北宗之李思訓李林甫而窮於張通皆唐人也據著述家言晉謝赫所定六法唐人奉爲主臬宰爾與皮都思諸君已具論精微茲不贅述其六法名目曰氣運生動曰骨法用筆曰應物寫形曰隨類傳采曰經營位置曰傳摹移寫仍以宰君所譯爲當故並存之至烟雨之法則創自唐之王洽其法甚奇潑墨幀上手足並舉因其形似或爲山石林泉姿態可觀石版墨搨則爲顧愷之所創山水分南北二宗旨趣清高而莊嚴南宗氣韻宛麗而雅逸蓋聞人生於北處於氣象剛強之中心經陶冶自必神情雄健而人生於南居於風景溫和之間身受培育自必態度雅馴故其畫藝亦具天然南北之殊性二宗之別殆以此歟然中華史傳殊未詳及其所以但藉禪宗爲

DRAWING

ACCORDING to Chinese legendary history, the first known drawing is the "Eight Trigrams," drawn by Fu Hsi (B.C. 2953) from the map carried by the dragon horse which rose from the River Meng; the next is the Great Plan, represented on the back of the tortoise which, in the reign of the Great Yü, came forth from the river Lo. Drawing was, thereafter, improved by Lady Lei, the sister of the Emperor Shun (B.C. 2255); she is, in fact, considered to be the inventor of the art, and the figures on the tripod of the Emperor Yü are attributed to her.

After symbolic figures came portraits; the first recorded being the Duke of Chou carrying the infant king (Chêng Wang) on his back*. The art of portraiture was greatly improved during the reign of Ming Ti, of the later Han (A.D. 58), under whose auspices Buddhism was introduced. He it was who first established monasteries in the Middle Kingdom, the walls of which he embellished with portraits of the Buddha.

Of the thirteen classes of painting, landscape ranks first. It had its origin in the map of the five mountains (Wu Yao) by Fu Hsi. Perspective was introduced by Ku Kai-chih, was modified by Wu Tao-tzŭ, and was further improved by Wang Wei of the Southern school, by Li Ssu-hsün and Li Lin-fu of the Northern School, and lastly perfected by Chang Tung, all of the T'ang dynasty. An authority states that it was during the T'ang dynasty that the famous "Six Canons," determined by Hsieh Ho of Chin (A.D. 265-420), came to be regarded as the standard of artistic requirement. These have been so fully described and reviewed by Giles, Petrucci and others, that an analysis here seems superfluous. A repetition of the terms as translated by Giles is, however, desirable: (1) Rhythmic vitality, (2) Anatomical structure, (3) Conformity with nature, (4) Suitability of colouring, (5) Artistic composition, (6) Finish.

Landscape drawing, depicting mist and rain, originated with Wang Hsia, of T'ang. His method was most eccentric. With his hands or feet he would transform great splashes or blots of ink into most beautiful figures and landscapes. The use of gold and malachite green in the delineation of landscapes originated with Li Ssu-hsün.

* This is referred to by Confucius, who saw it in the Temple of Chou.

之區別而已而其人實非南北也至北宗之成始於李思訓李林甫而南宗之基實開自王維維爲詩畫名家山水之祖以變創新法得獲大名其作畫敷色雅淡山石樹木能除鉤斫之弊世傳畫如其詩詩如其畫間有巧奪天工精靈不滅者焉南宗恒尙墨筆而北宗則尙金碧采色至白描畫法亦爲人所崇重也夫敷色之道在能沉靜濃淡得宜其重要次於輪廓間有名作並采色輪廓而去之者惟華畫於光陰向背素不講求至其位置則山水遠近尙能稱合惟近前人物往往大小同度而晝夜之區別僅賴日月之粗模以示之耳至繪事所用之資料則筆墨紙絹水色而已當畫藝鼎盛之世古人作畫必先視其時地時地不宜弗肯輕作相沿成習迄今不變惟花晨月夕酒後茶餘對語朋儔偶生興趣清聲殊色倏感情懷斯其時也青山綠水茅舍竹籬四壁圖書一窗風月此其地也蓋彼以畫中太和之氣卽所以揮發情懷非可得諸不適之境必興會旣至然後盥手焚香拂几舒牋以從其事俾神凝志壹以聽心靈之所施懷抱之所寄也蓋畫之爲事不特可表感情且足以顯平生之性志焉觀以下舉例之探諸畫史者可見其一斑矣

明之徐枋賦性方正故其畫也卓然大雅

The art of landscape painting was divided into two distinct schools, the Northern and the Southern; painting of the Northern school gives the idea of sublimity, command and grandeur, and that of the Southern a tone of placid beauty and grace. Further, it was said that men born in the North, amid grand and majestic prospects, might, if their minds were properly directed, become spiritually great, manly and powerful; and those born in the South, amid the milder environment of a warmer clime, might, if brought up under the right influence, become gentle and refined. It may, therefore, be said that paintings are characteristic to a certain extent of nature north and south. Chinese history does not give full details as to the formation of these two distinct schools, but points toward the assumption that under the influence of Li Ssu-hsün and Li Lin-fu, the Northern school originated, while the genius of the famous artist Wang Wei, otherwise Wang Mo-chieh (also called the Father of Landscape Art), laid the foundation of the Southern school. Wang Wei gained his great reputation by a new style of painting landscapes and an effective way of using a light gradation of colour; he also discarded the stiff and heavy outline in treating mountains and trees. Tradition has it that his pictures were like poems and his poems like pictures. Some of his paintings were so great as to rival nature herself, and his inspirations were immortal. The Southern school of painters generally drew in ink, while those of the Northern school mostly used colour and gold. Ink painting is, however, quite as highly esteemed.

Colouring, harmonious but subdued in tone, held a secondary place to that of outline, and was frequently omitted altogether even in the most famous works. Shadows and reflections were ignored, and perspective, approximately correct for landscape distances, was isometric for near objects, while the introduction of a symbolic sun or moon was the sole distinction between a day and a night effect. The materials used were water colours, brushes, usually of hair, and a surface of unsized paper, translucent silk, or a wooden panel.

A tradition runs that the artists of the Golden Age were exceedingly susceptible to time and conditions. If these were not favourable work was to them impossible. Inspiration came on beautiful mornings, on moonlit nights, during the quiet siesta which followed the sipping of tea or wine, when conversation with kindred spirits had fired their

宋之李公麟明之呂紀性恭謹故畫亦精密莊嚴

唐之張志和元之倪雲林明之漸江賦性清高故其畫也超逸而不狂

唐之王維鄭虔明之李德芳程嘉燧皆善於詩故畫亦含詩意

宋之蘇東坡元之趙子昂明之董其昌皆悟禪理故所作亦深寓佛旨超塵拔俗

晉之張僧繇唐之吳道玄有通神之能所畫皆生意活動

宋之董北苑元之倪雲林性平坦故畫亦平遠疎闊

明之沈周龔賢賦性敦樸故筆墨亦渾厚沈雄

唐之李林甫宋之李唐清之王石谷胸有城府深沉奧祕故其筆墨亦露曲折隱邃之狀

明之石濤朱耷張靈性情狂誕故其筆墨縱恣不拘成法

清之陳老蓮黃慎嚴滄醅陸鵬各有怪癖所作因亦離奇有致

畫家性情宛如其畫而可引史傳以爲證者固難枚舉即其作畫之異癖詳見於書者亦復不鮮茲略

舉數則如下

imagination, or when it was stirred by beautiful sights or sounds. They preferred to dwell among the hills and streams in some simple structure surrounded by their books and pictures. Here they found a peace enabling achievements impossible in uncongenial surroundings, namely, the expression in art of their deepest emotions.

When the moment of inspiration came they prepared to answer its demands by laving their hands and solemnly burning incense to the powers of Nature. Their spirits thus calmed, the paper or silk would be spread on a table scrupulously cleansed, and the artist would prepare to hearken to the voice of Revelation.

In his work, not only the artist's sentiments, but his character and disposition would be revealed, as may be judged from the following examples drawn from that famous tome, "The Biographies of Artists."

Chu Fang of Ming was in disposition rigid and formal; he drew with precision.

Li Kung-lin of Sung, and Lü Chi of Ming, were deeply reverent; their drawing is perfect and well ordered.

Chang Chih-ho of T'ang, Ni Yun-lin of Yuan, and Chien Chiang of Ming, were all of pure and lofty natures; their drawing is sublime, yet restrained.

Wang Wei and Chêng Ch'ien of T'ang, and Li Liu-fang and Cheng Chia-sui of Ming, were noted as poets and their pictures are poems.

Su Tung-p'o of Sung, Chao Tzu-ang of Yuan, and Tung Ch'i-ch'ang of Ming, were Buddhists and devoutly religious in their work; harmony and deep Buddhist feeling is manifest.

Chang Sêng-yu of Chin and Wu Tao-tzu of T'ang, were both mystics, and to them, as is evident from their pictures, all Nature is instinct with life.

Tung Yuan and Pei Yun of Ming were both of simple and direct natures, and their work is characterized by simplicity and breadth.

Shen Chou and Kung Hsien of Ming were noted for their generosity, and their natures seem to be revealed in the rich, thick brushwork which typifies their work.

Li Lin-fu of T'ang, Li Tang of Sung, and Wang Shih-ku of Ch'ing, were on the contrary unscrupulous and unreliable, which qualities seem to affect their work, this being complicated and lacking in simplicity.

Shih Tao, Chu Wen or Pa Ta Shan Jen and Chang Ling of Ming, were men of ungoverned passions; their work is reckless and unequal.

宋包鼎善畫虎畫時洒掃一室塞門塗戶穴屋取光在內豪飲脫衣據地臥起行顧自視真虎也興感既酣遂狂然取筆一揮而就

宋趙昌精畫花菓自號寫生恒於清晨朝露正降之時諦視花容描摹盡致

元馮君道專擅花竹尤工翎毛傳說養鶉袖內細審其舉止以資畫筆

宋顧駿之作畫喜靜靜則可盡其美嘗結構層樓畫時登樓去梯妻子罕見尤注重天時凡風雨寒燠絕不操筆

張志和唐之學士也善圖山水人物動筆之時喜有所助興每於酒酣擊鼓吹笛舐筆輒成畫

王紱字孟端明之名士也善山水尤工竹嘗於月下聞吹簫乘興寫竹石圖

唐將軍裴旻劍客也請吳道子於東都天宮寺壁爲畫神鬼圖以資冥助道子答曰吾畫筆久廢需有激刺以壯精神乃求將軍爲之舞劍裴旻欣然揮舞盡致觀者驚避道子於是援毫圖壁颯然風起爲天下之壯觀道子平生繪事得意無出於此

以上皆畫家自有之習慣非此不足以盡其長至釋氏圖畫寺壁見諸史者頗繁茲舉數事於后

Chun Lao-lien, Huang Shen or Ying Piau, Yen Tsang-pei and Lu Wei of Ching, were noted artists of peculiar dispositions, and their work bears a supernatural character.

The examples from the aforementioned tome might be quoted *ad infinitum*. Other works describe in detail the methods adopted by various artists of repute to attain their ends. A few instances are as follow:

Pao Ting of Sung, skilled in the painting of tigers, when working, cleared his room, closed the doors and windows, obtaining light only from a hole in the roof, drank freely of strong wine, removed his garments, crept on the ground, crouched, lay, glared about, imagining himself to be the very beast whose portrait he was about to limn. Having thus stirred his imagination he would seize his brush and paint feverishly until his picture was completed.

Chao Chang of Sung, a flower painter of note, who called his style the "Imitation of Nature," rose in the early dawn, and while the dew yet fell, seized the image of the exquisite blossom he wished to depict

Of Feng Chun-tao, of Yuan, who devoted his attention to flowers, bamboos, and especially to birds, it is related that he kept a quail in his sleeve, hoping thus to observe more closely the habits of the little creature.

Ku Chun-chih of Sung was so dependent upon absolute solitude to produce of his best, that he built himself a two-storied house, and when painting drew up the ladder, thus excluding from his presence even the members of his own family. His nature was especially sensitive to climatic conditions, and during the season of heat and rain he was obliged to lay aside his work.

Chang Chih-ho, a famous scholar of T'ang and an artist noted for his landscapes and portraits, required the aid of stimulants in his work. This he performed after having partaken of much strong wine to the music of drums and flutes.

Wang Fu, known also as Meng Tuan, a Ming scholar of renown, found that the strains of a flute heard on a moonlit night inspired the exquisite landscapes and bamboo studies for which he is justly famous.

It is told of the great Wu Tao-tzu of T'ang that, when requested by General P'ei Min, the celebrated swordsman, to paint on the walls of the Tien Kuan Temple, Tung Tu, a scene depicting hell which might serve as a warning to evil-doers, he replied that not having painted for some time he required an inspiration. This he begged the general by his sword-play to afford. P'ei Min consented, and performed with such abandon

南齊智積菩薩於吳縣其寺壁上白圖其像

隋跋摩於增敬寺白畫羅漢夜間大放異光

唐思道吳道元弟子畫釋梵八部於安國寺壁

晉張僧繇於金陵安樂寺畫二龍而遺其睛人問其故張曰點睛則龍飛去衆疑之堅求竣事張勉

如其請甫點一龍忽霹靂大作電光閃爍破壁而去

史中復載名家作畫有獨擅奇技者謹舉數則於后

宋陳容以善畫龍名世潑墨成雲噴水成霧

唐張璪以畫松名世能手握雙管一時齊下一爲生枝一爲枯幹

清高其佩能以指畫山水人物生動盡致世人重之

凡類此者雖未盡列然已足見畫藝時代人才之盛矣

that the spectators fled in terror, and the artist, seizing his pen, was enabled to execute with marvellous speed what proved to be one of his most important works.

Various anecdotes are told of the Buddhist artist-priest who decorated temple walls. A few are as follow :

Chih Chi P'u Sa of Southern Ch'i (A.D. 479) drew a portrait of himself on the wall of his monastery in the Wu district, or Soochou.

Ta Mo of Sui (A.D. 589) painted on the wall of the Tseng Ching Temple portraits of the eighteen Lo-hans or personal disciples of Buddha, of whom two were Chinese and sixteen Hindu. By night this work was strangely luminous and brilliant.

Ssu Tao, disciple of Wu Tao-tzu of T'ang, decorated the walls of the An Kuo Temple with the pictures from the "Buddhist Illustrations," copying eight volumes of this well-known work.

Chang Sêng-yu of Chin drew on the walls of the An Lo Temple, Nanking, pictures of two eyeless dragons. Questioned as to the reason of this omission he replied that given eyes the dragons would surely fly away. The unbelieving populace being importunate in their demand that the painting be completed, he finally acceded to their request. As soon as the first beast was furnished with the missing orbs there came a fearful clap of thunder, a blinding flash of light and, lo, he was gone—destroying in his flight every vestige of the wall and the unfinished semblance of his brother.

The historians also delighted in recording especial methods adopted by various artists of repute, of which the following are a few examples :

Chên Yung of Sung, noted for his masterly dragons, splashed with ink on his background to form clouds, then blew water upon it, thus obtaining a misty effect.

Chang Ts'ao of T'ang, famed for his pine trees, drew with two brushes simultaneously, one in either hand, executing with one the living branches, with the other the dead.

Kao Chi-p'ei of Ch'ing, whose work is highly esteemed to-day, drew with his fingers all manner of subjects—landscapes, trees, and human figures—executing them in the most vivid manner.

Although one could continue to enumerate such examples indefinitely, enough has been said to give some idea of the peculiarities characterizing these artists of the Golden Age, when the works which express the highest emotions of the Chinese race were produced.

書

306

文字未興之時燧人氏創結繩以記事嗣由軒轅史官蒼頡視鳥跡蟲文始制文字以代結繩之政其字成天雨粟鬼夜哭神龍伏稽諸史傳大篆爲周宣王太史史籀變蒼頡象形之制而成中華文字雖實生於畫但創始之初是否純一象形則仍屬無從考據小篆則根據於大篆爲秦相李斯所作卽秦皇焚書坑儒亦出於李也說文之作卽從此體爲華人首出之字典飾觀之字今尙用之而雕刻印章通用此文至漢末葉甄豐奉命正字乃分爲六種一指事二象形三轉注四會意五諧聲六假借其第六種卽鳥書也嗣以小篆未便於用而隸書遂以行世由晉至今且變爲楷書矣艸書則創自張芝至書寫之法乃以毛筆蘸墨墨和水磨於石上使成黏汁石名爲硯其書法恆由上至下自右而左篇復一篇皆循此序華字按康熙字典所載者有四萬之多云

WRITING

BEFORE the invention of writing, knotted cords as a means of communication or keeping records were in general use. These were a device of Sui Jen, the "Fire Producer," and were superseded by the characters introduced by Tsang Chieh, called the Recorder-sovereign, a minister of the Emperor, Hsüan-yüan (B.C. 2689), who is said to have elaborated the art of forming written characters by imitating the footprints of birds. Upon achieving which, according to an ancient mystical treatise, "Heaven caused showers of grain to descend from on high; the disembodied spirits wept in the darkness; the dragons withdrew themselves from sight." Emerging from the realms of legend into a more definitely historical period, we find that during the Chou dynasty, Shih Chou, a minister of King Hsüan (B.C. 827), invented the Great Seal character, Ta Chuan, which took the place of the symbols or hieroglyphs of Tsang Chieh. Though doubtless having a pictorial origin there is no evidence to show that the Chinese written language was ever purely hieroglyphic.

The "Great Seal" was followed by the "Lesser Seal," Hsiao Chüan. This was evolved towards the close of the third century B.C. by Li Ssu, the notorious prime minister of Shih Huang, founder of the Chin dynasty, whose extraordinary act, the annihilation of literature, was undertaken by Li's advice.

In this character is written the *Sgue Wen*, or "Speech Signs," published A.D. 100, the first of Chinese dictionaries, which is still in use for many forms of ornamental writing. Seals, public and private, are universally engraved in characters of this style.

At the end of the Han dynasty (A.D. 200), minister Chên Fêng was appointed to "rectify characters"; he classified them in six classes; the 6th being the "Symbols of Birds." The classes of characters are as follow:

- (1) Arbitrary,
- (2) Bearing a resemblance to the object,
- (3) Inverted and explained,
- (4) Whose sense arises from component parts,
- (5) Joined to another part to acquire sound,
- (6) Borrowed metaphorically.

筆

古式之筆爲秦始皇監築萬里長城之將軍蒙恬所創造以木爲杆鹿毛爲裏羊毛爲表今日之筆則以竹爲杆麻爲裏狼兔等毛爲表昔王羲之用鼠鬚筆取其圓勁也

墨

308

著述家論墨之源考各異李石謂墨係由黃帝之時田真所造羅頤則謂與史籀同時之刑夷所作於是史籀用以書帛諸史則咸稱上古時作字皆以竹挺點漆而書至中古時始有石墨一種以水磨之取汁甚易或云延安石液卽所謂石墨也及魏晉時乃有墨丸之製蓋以漆燒烟與松煤夾和爲之四百年後至於唐有直隸人李超與子廷珪出亡居歙州造墨獨得奇祕其墨堅如玉四海馳名故今日此縣竟以產墨著名迨宋熙寧張遇貢御墨始用油煙製並加入冰麝金箔謂之龍香劑張之名遂以

To replace the cumbrous Lesser Seal characters, the "Official Writing" was introduced about A.D. 200, and was replaced about A.D. 400 by the modern "clerkly" style now in use. The "Grass" character, or the running hand, was invented by Chang Chih of Sung.

Writing is effected by means of a pen, or rather brush, dipped in ink made as required, by rubbing a solid cake of ink in a little water on a slate slab called a *yen-tai*, until it has attained the consistency of a thin paste. The symbols are usually written from the top to the bottom of the page in vertical columns, commencing on the right-hand side or right margin of the paper and continuing the columns in the same order of arrangement across the whole page to the left margin, when another page is then commenced.

In the great dictionary published by Kang Hsi Tzu Tien, the number of characters had risen to forty thousand.

THE PEN

The Chinese pen, or writing brush, in its ancient form, was the invention of Mêng Tien.* He used wood for the brush-holder, deer-tail hairs for the inside, and fur for the outside of the brush; whereas to-day the holder is made of bamboo, the inside of the brush of hemp, and the outside of rabbit fur. Rat whiskers, for the sake of their softness, were used by Wang Hsi-chih.

INK

Authorities differ as to the origin of ink. Li Shih says that it was invented by Tien Chên in the age of Huang Ti, whereas Lo Ch'î contends that it was the invention of Hsing I, a contemporary of Shih Chou (the originator of the Great Seal character), who is supposed to have used it when he wrote on silk.

The records state that in the time of Fu Hsi (B.C. 2953) writing was effected by means of a bamboo stick dipped in lacquer. This method was superseded in the age of Chung Ku (B.C. 1150), when a black stone was discovered, which, when ground in water, speedily dissolved. It is said that this dissolved stone, of the Yen An-hsien,

* General of the forces of the Emperor Shih Huang-ti, who was founder of the Chin dynasty (B.C. 255-206); it was under Mêng's supervision that the Great Wall was built.

優也

絹

絲爲蟲類所出之物質大抵蟲藏繭中藉爲化生時之護具而今所用以製造之絲專取於家蠶按之歷史中國所發明之絲業自遠古卽已有之據云義皇教民以絲爲繩織網罟以漁獵又以爲絃繫琴瑟以操彈當是時絲僅取於野蠶至黃帝時種桑育蠶之法始大興蓋時有西陵氏之女名嫫祖者爲

was similar to "Stone Ink." This was in general use until the dynasties of Wei and Chin (A.D. 220-265), when a species of "ink-pill," composed of soot from the lac and pine trees, was introduced. Four hundred years later, during the T'ang dynasty (A.D. 618), a native of Chili, Li Ch'ao by name, with his son Li Ting Kuei, both refugees who settled in Shih-hsien, in the province of Anhui, proceeded to manufacture, by a secret process, ink which had a solid form, and which became noted throughout the Empire. To this day the district is famed for its ink production.

In the reign of Hsi Nin, of the Sung dynasty, there arose one Chang Yü, who presented to the throne a new ink composed of a mixture containing oil, soot, musk and gold foil; this he called "Combination of Dragon Incense." His invention earned for him great fame; Li Chien ranking him as second only to Li Ting Kuei, the first great improver of ink. Since these days the method of ink-making has been perfected practically according to the method of Chang Yü.

Ink of pure "pine-soot" is now very scarce, and that of "pine-and-oil soot" is in common use. The body of the ink, as aforesaid, is soot obtained from pinewood or rosin, and lamp-black from the finest soot of sesamum oil. This is mixed with liquid glue made of ox-skin. The operation is effected in a large double copper bowl, like a gluepot, the outer bowl being filled with boiling water and the inner one containing the ingredients of the ink, which are mixed together by hand.

The cakes are formed in wooden moulds, often of charming and fantastic shapes and are dried between paper and ashes. Camphor, or a distillation of scent, and a small quantity of carthamine (the red colouring substance of safflower) are added to the best kinds for improving the colour as well as for scenting the ink.

PAINTING ON SILK

Silk, known among the Chinese as *Ssū*, is a fibrous substance produced by various insects. These, in general, surround themselves with a cocoon or covering within which they may be protected during the period of their principal transformations.

The fibres now used for manufacturing purposes are exclusively produced by the *Bombyx mori*, or mulberry silk moth of China, and

黃帝元妃躬自督民育蠶製機治絲以供衣服之需後世稱之爲先蠶然所織僅爲粗絲所謂縞縑絹者是已且有以之充金幣之用以資貿易或補紙楮之缺以供書記育蠶之業羣書中有言后妃貴婦躬親其事者是不特證其古且著其要矣迨至有虞之世業始大昌故舜典中有令夏禹作五色之服之訓引爲考證莫善於此文曰「予欲觀古人之象日月星辰山龍華蟲作會宗彝藻火粉米黼黻絺繡以五采彰施於五色作服汝明」據此觀之則彩色絲帛實本於茲然由繪而繡僅一階級而已惟以絲絹爲繪畫之資而廣傳民間者殆起於漢明帝召致佛教時之僧衆歟蓋佛像每刻畫於石面行脚僧欲隨地供奉特移繪小像於絲帛取其性質耐久而易攜也嗣後絲帛爲各種圖畫之需日益通行而特造繪畫之絹遂以進行矣唐初皆用生絹至周昉韓幹始爲改良以熱湯半熟入粉搥如銀板故所畫人物精彩入筆今人恆藉絹質以定畫之真僞據陶宗儀所言則謂唐及五代絹皆粗厚宋絹

the silk industry which originated in that country has, according to native records, existed there from remote antiquity. It is said that Fu Hsi (B.C. 2953) in teaching his people to hunt and fish, used nets made of silken threads, and that in the instruction of music he played on a lute of his invention, having strings of silk.

In these early days silk was obtained from the wild caterpillar, or *stachys oblongi folia*, and it was not until the age of Huang Ti (B.C. 2640) that the cultivation of mulberry trees and the careful rearing of silk worms began to be practised. It was under the direct personal supervision of the Empress Hsi Ling Shih or Lo Tsu, known as the "Goddess of Silk Worms," that the people first reared the insects and produced from a loom, supposedly of her invention, lengths of silk, suitable for the fashioning of clothing. This coarse silk known as *kao*, *chien*, or *chuan*, served also other purposes, being used, in default of money, as a medium of exchange or barter; and satisfying, in the absence of paper, the need that was once felt for that useful substance.

A voluminous literature testifies not only to the antiquity, but to the importance of Chinese sericulture, and to the care and attention bestowed upon it by royal and prominent families.

Not until the age of Shun Ti of Yü (B.C. 2255) was further marked development made; he it was who, in his counsels to his successor, Yü of Hsia, advised that the five-coloured robes be made. We cannot do better than to quote his very words taken from Part II of the Shu Ching: "I wish to see the emblematic figures of the ancients, the sun, the moon, the mountains, the dragon, and the flowery fowl depicted on the upper garment; the temple-cup, the aquatic grass, the flames, the grain of rice, the hatchet and the symbol of distinction embroidered on the lower garment. I wish to see all these displayed with the five colours to form the official robes; it is yours to adjust them clearly."

Thus, according to the Chinese, originated the decoration of silk. From the embroidery to the painting of silk was but a step, and among those who largely popularized it for this latter purpose were the Buddhist priests introduced by the Emperor Ming Ti of later Han (A.D. 58-75). Of it they made pocket shrines; and the images of Buddha, which were as a rule carved or painted on the faces of rocks, were executed in miniature upon silk, which, from its qualities of durability and portability, proved

輕細亦不足爲一定之法蓋絹類甚繁也如晉張僧繇唐閻立本等畫世所存者皆生絹南唐畫皆粗絹宋之徐熙絹或如布宋之院絹勻淨厚密獨梭絹細密如紙闊至七八尺元絹大率類宋宓機絹亦極勻淨出自禾郡魏塘宓家故名趙子昂盛子昭多用之明絹內府者亦珍等宋織綜論之古畫之絹例作淡墨色裂處必有餘絲數縷連而不斷者否則非真古絹也而專於繪事者惟熟絹耳其製法用膠百分之七十和礬百分之三十刷染三次使之堅挺既已加入雲母殼粉碾磨勻貼使成光明耐久之質悉合各用並可以之糊製屏燈裝潢圖畫然近日多有以紙代絹者矣

紙

西漢時雖有赫蹏紙然未行世至後漢和帝時蔡倫始創造今紙現湖廣衡州來陽縣蔡子池尙有其造紙之石臼存焉於紙未興之前多用竹簡其竹書紀年一書內皆篆文乃於西晉時發現此其證也

an eminently suitable substance for this use. From that day on, silk has been more and more generally employed as a background for paintings of various kinds, great advance having naturally been made in the preparation of it for this purpose.

At the beginning of the T'ang dynasty raw lustring was used. This was improved upon by two artists of that dynasty, Chou Fang and Han Kan by name, who, after soaking the raw lustring in boiling water, covered it with a thick coating of powdered mother-o'-pearl shell which, when beaten flat, gave the lustring a silvery appearance, thus greatly enhancing the fineness and brilliancy of the painting executed thereon.

It is usual, to-day, to judge the authenticity of paintings by examination of the lustring, in accordance with the information afforded by Tao Tsung Yi, who says that the lustrings of T'ang and of the five dynasties are generally thick and coarse, while those of Sung are light and fine. This cannot, however, be considered an invariable rule, as lustrings vary greatly. For instance, the existing pictures of Chang Seng Yu of Chin and Yen Li Pen of T'ang are all on raw lustring; the pictures of southern T'ang are all on coarse lustring; the Hsu Hsi lustring often resembles a cotton fabric; the Yuan or "Palace lustring" of Sung is always close, thick, fine, even and pure; the Tu So or single loom lustring which is seven or eight feet in width is as fine and close as paper; the lustring of the Yuan dynasty is similar to that of Sung; the Fu Chi or Fu's loomed lustring, the production of a family from Wei Tang, Kashing, Chekiang, and generally used by the famous artists, Chao Tzu Ang and Sheng Tzu Chao, is very even and pure; while the Imperial Household lustring of the Ming is quite as valuable as that of the Sung dynasty.

In summing up, it may be said that the lustrings of ancient paintings are, as a rule, dusky in colour, and that where breaks have occurred a few fibres will still remain intact, otherwise the picture is not considered to be genuinely old at the present time. "Glazed lustrings" were especially manufactured for the use of painters, and were prepared as follows: the fabric was thrice stiffened with a starch made of glue and alum (70% of the former, 30% of the latter); it was then polished with powdered mother-o'-pearl shell and formed a charming and durable material for the many uses to which it was put, such as the decorated

裝池

裱畫事實諸史未詳惟按後漢烈女屏風及吳錄所載之曹不興爲孫權畫屏風誤落筆點於素及按屏風屏條（俱以多幅合成者）之名稱而思之則製屏與裱畫實出一轍也且稽其沿革有隋煬帝時所藏書畫裝潢極其華麗米芾畫史所謂隋唐藏本皆金題玉躡錦罽綉褫是也雖然唐畫恆有不裱者蓋唐絹堅厚可不必需此且唐畫多屬卷冊殊少張掛者而裱工大興實在於宋徽宗建設畫院之時其時裱畫綾絹皆屬專織以供御用其裱法有二方者謂之裝池圓者謂之裝潢今之裱工精良者則當推吳邗兩處矣

贋本

夫畫之複製其因頗繁初非爲欺人者也譬之珍藏之畫主人欲免其頻頻暴露之患特作複本或畫

filling for screens, lamps, door panels, etc., besides, of course, forming the background of more important pictures, though of late paper has largely superseded silk in this capacity.

PAPER

Although it is said that a paper called *ho fi chih* existed during the Han Dynasty (B.C. 206-A.D. 25), it was not until the later Han (A.D. 89-105) that Tsai Lun, a minister of the Emperor Ho Ti, began the manufacture of what we now recognize as paper.

The scene of his labours was in the Lai Yang district of the Hu Kwang province at Hengchow, and there at the Tsai Tzu pond may still be seen the mortar which he is reputed to have used.

Prior to the invention of paper, bamboo leaves were used in its stead and in A.D. 279 a collection of ancient writings, in the lesser seal character, well known as the "Annals of the Bamboo Books" is said to have been discovered.

THE MOUNTING OF PICTURES

Historical records do not specifically mention the art of picture mounting, but we read of the Lieh Nu screen bearing the portrait of virtuous women as being extant in the later Han Dynasty (A.D. 25-220), and the Records of Wu related that Tsao Fo Hsing painted a screen for Sun Ch'uan of Wu (A.D. 229-265) "blotting the silk at random." Taking also into consideration the names for each, Ping Feng, a fourfold screen, and Ping Tiao, a set of four hanging pictures, we may credit the belief that the arts of screen making and picture mounting were closely allied.

According to tradition, the pictures in the collection founded by the Emperor Yang Ti of Sui (A.D. 589-618) were most beautifully mounted upon costly materials. Mei Fei in his pictorial history describes them thus: "The pictures in the great collections of the Sui and Tang dynasties were furnished with covers of brocade, embroidered labels, gold fasteners and scroll ends of precious stones." As a rule, however, during the T'ang dynasty, pictures were unmounted, the silk being so thick as to scarcely require additional support; moreover, they were but seldom hung, the majority being in the form of books or table scrolls.

It was during the Sung dynasty, when the Emperor Hui Tsung founded the great picture gallery, that the art of picture-mounting advanced greatly, brocades for the margins being specially woven by

家臨摹前輩佳作自炫其能或良朋集敘座中才士偶取同人所誇之作立爲仿寫以資研究實皆謂之副本而非僞品也迨後崇尚收藏貪利市儈以之爲原本朦混出售而無賴畫工乃公然以仿造舊畫爲生涯矣古之善仿人筆墨而著名者首推宋之米芾芾爲吳人以烟雨山水著人物鳥獸亦極擅長尤工摹仿爲古今獨一據云元章在漣水時有持鬻戴嵩牧牛圖者元章借留數日後以與原本一望無異之品還之而客竟不爲所欺乞還真本元章怪之客曰原圖牛目中隱有牧童影此本却無之也足見摹仿一道雖妙手亦有所未周也其次於米之摹本者則爲宋時吳中人仿摹黃筌之花鳥矣至清季嘉道間士夫官商觀感皇室之崇尚畫藝爭相羅致而贋本遂以大行當時維揚之王小梅懔摹仿最工而書畫之業揚城幾成輻輳之區而吳越兩郡亦爲出產古畫贋本之地云

Imperial Order. These mountings were in two styles, the Chuang Chih, or square, and the Chuang Huang, or semi-circular. At the present day Soo Chou and Yang Chou are considered to provide the best mounts.

THE REPRODUCTION OF PICTURES

Pictures were reproduced for many different reasons, but not necessarily with intent to deceive. For instance, owners of valuable specimens caused copies to be made in order to protect their treasures from constant exposures; minor artists proved their ability by faithfully transcribing the work of a master; or amidst a party of friends was found, perchance, a man of talent, who, for the edification of his companions, speedily duplicated the picture which had won the admiration of the company; such paintings were regarded as duplicates, not counterfeits, and it was not until the collecting of pictures became a cult, that, by the cupidity of dealers, these were sold as originals, and artists openly pursued as their avocation the production of "ancient works of art."

The names of several copyists are famous; among the ancients that of Mi Fei, or Yuan Chang of Sung, a native of Soo Chou, ranks first; as a painter he was noted for his rain landscapes and his studies of human and animal life, but as a copyist renowned as the greatest of all time. It is told of him that once during a stay in Lien Shui a dealer brought him a picture of a cowherd, tending his kine; this Mi Fei kept for several days, eventually returning what was to all appearances the original work. The dealer, however, was not to be deceived and to the surprise of the artist requested that the genuine painting be delivered saying "In *that* the shadow of the herd is reflected in the eyes of the cow, in *this* there is no shadow," which goes to show that even the greatest fall short of perfection.

Valued next only to copies done by Mi Fei, were Sung copies made in Soo Chou of the fire and bird studies of Hwang Chuen.

It was during the reign of Tao Kuang of Ching (A.D. 1821-1851), when scholars, officials and merchants, encouraged by the Imperial example, vied with one another in the patronage of the arts, that imitations were most largely made. Of this time is the noted Wang Su, or Wang Hsiao of Yang Chou, that city being then the centre of this trade. Soo Chou and Shao Hsing were also well-known markets for reproductions of ancient paintings.

藏畫

320

前言隋帝爲有名藏家之首蓋帝於東京觀文殿後起二臺東曰妙楷藏古法書西曰寶蹟收古名畫至唐益爲擴充珍護備至及宋至徽宗卽位大開畫院編輯畫名錄名曰宣和睿覽及宣和畫譜帝亦善於畫勵精求進不遺餘力焉然中國最大之畫藏則爲清帝乾隆蓋其兼前代遺存最精之作而有之也悉藏於北京宮中三希堂護理完備至洋兵入京始有損失歷經煙釁拳禍兩次亂事遂致散佚殆盡其中珍品多有流入外人之手者至民間藏家則有明末之項墨林清季康熙時之梁清標近時之顧鶴逸李平書龐萊臣王子展狄楚卿盛杏蓀裴伯謙陸純伯甘翰臣諸君西人則宰思爾君高倫年伯君滿飛德君鯉門君福開森君史丹黎君也

NATIVE PICTURE COLLECTIONS OF RENOWN

It has been noted that the Emperor Yang Ti of Sui was the first of the famous collectors. In the rear of the Kuan Wen palace at Tung Ching, the eastern capital, he founded two galleries; in that on the east, known as the Miao Kai, he arranged the ancient writings; and in that on the west, the Pao Chi, he hung the pictures. These collections were carefully preserved and added to by the rulers of the T'ang dynasty.

When Hui Tsung, artist emperor of Sung, came to the throne he founded the great picture gallery and published a catalogue of its contents, known as the *Hsuan ho hua p'u*, or "Description of the pictures of Hsuan ho," and was untiring in his exertion to promote art.

The greatest collection, however, known in China, was that assembled by Ch'ien Lung of Ching, which incorporated the finest surviving works of all preceding dynasties. It was housed in the San Hsi Hall, Peking, and remained intact until the stormy days of China's strife with the West. During the Opium War and the Boxer troubles it was completely dispersed, many of its treasures falling into the hands of foreigners.

Collectors of note, among commoners, have been Hsiang Mo Lin, who lived at the end of the Ming dynasty; Liang Ch'ing Piao, in the reign of K'ang Hsi; Ku Ho-yi, Li Ping Su, P'ang Lai Ch'en, Wang Tzu Chan, Dih Chu Ching, Shang Hsing Sun, Pei Po Ch'ien, Lu Ch'un Po and Kan Han Chên of the present day.

Among foreigners at Shanghai who have made collections during recent years may be mentioned Messrs. W. Jessel, F. Kronenberg, Rudolf Mahnfeldt, R. D. Abraham, Prof. C. L. du Bois Reymond, Dr. J. C. Ferguson, and Dr. A. Stanley.

引證書目

廣事類賦	畫學心印	畫史彙傳	漢史	百科全書	后山談叢	江少虞事實類苑	夏文彥圖繪寶鑑	古畫品錄	圖畫見聞志	廣事類賦	說文	畫學心印	筆	廣事類賦
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此書之成除摘譯華文書史之外兼參考米亞君布賒爾君齋爾士君葛蘭君古魯君羅浮君德基君諸時彥之大

著此吾編輯同人受賜不淺者也合並誌之

The authorities consulted on the subjects referred to in the foregoing notes are as follow:

DRAWING.—Hua Hsueh Hsin Yin, Hua Shih Hui Ch'uan, Han Shih, Pai K'o Chuen Shu, Hou Shan Tau Tsung, Shih Shih Lei Yüan, T'u Hui Pao Chian, Ku Hua P'in Lu, T'u Hua Chien Wên Chih.

WRITING.—Kuang Ssü Lei Fu, Shuo Wên, Hua Hsueh Hsin Yin.

PEN.—Kuang Ssü Lei Fu, Chin Shu.

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中華名畫目錄

唐

王子遇仙圖 無款

江干雪霽圖 王維

相思樹圖 張璪

雨師圖 無款

墨揭觀音像 吳道玄

續上

英雄獨立圖 無款

觀音菩薩歷史 普明

續上

騶虞呈瑞圖 無款

宋

重陽詩手卷 黃庭堅

多魚圖 孫知微

白手齊眉圖 無款

漢宮春曉圖 趙千里

江村圖 范寬

白鵝換書圖 米芾

蟄龍春起圖 陳容

百祿永年圖 錢舜舉

鴛鴦白首圖 無款

棲鷹圖 徽宗

關壯繆像 馬和之

元

倪雲林天倫樂敘圖 無款

虎邱勝景圖 趙孟頫

番騎射獵圖 趙雍

三神山圖 盛懋

INDEX

	PAGE		PAGE
ANCESTRAL Portrait of a Lady - - -	190	GOLDEN Pavilion, The - - -	214
Ancestral Portrait of n Official - - -	194	Golden Pheasant, The - - -	206
Ancestral Portrait of Ni Yun Lin - - -	130	HO HO Brothers, The - - -	210
Appreciation of Landscape by Wang Wei	54	Hua Chiu Yo, Lotus Blossoms - - -	268
BAMBOOS under Snow - - -	218	Hua Hsüan, Three Beauties - - -	178
Beauties, Three of the Eight - - -	178	Huan I, discoursing Music - - -	150
Beauties, Four of the Eight - - -	182	Huang Po-Ts'un, Note - - After Preface	
Bird Study, A - - -	94	Huang Shên, Snow on the Hsi Hu - - -	288
CALLIGRAPHY, Specimen of Fine - - -	86	Huang Ting Chien, Specimen of Fine	
Chang Hui, Fishing in the Stream - - -	166	Calligraphy - - -	86
Chang Tsao, The Trees of Love - - -	70	Hui Tsung, White Falcon - - -	106
Chao Meng Fu, "The Tiger Hill,		INK - - -	309
Soochow" - - -	134	Introduction - - -	I
Chao Yung, Tangut Hunting Party - - -	138	Isles of the Genii - - -	142
Cheng Cheng Kuei, Note on Wang		K'ANG HSI, Agriculture - - -	252
Wei's Painting - - -	50	K'ang Hsi, Sericulture - - -	256
Chen Kang, Thirty Six Peaks' - - -	170	Kuan Yün Chang, Portrait of - - -	118
Chên Yung, Spring Dragons - - -	114	Kung Chi Yung, The Golden Pavilion - - -	214
Chiang Tai Kung Angling - - -	230	Kuan-Yin, Legend of - - -	33
Ch'ien Shun-Chu, Pine and White Deer - - -	126	Kuan-Yin Pusa - - -	38
Chinese Dynasties, The - - -	23	LANDSCAPE by Wang Wei - - -	54
Chiu Ying, Mountain Retreat - - -	198	Li Yueh, New Year's Rebus - - -	186
Chou Ch'en, Lu Yu preparing Tea - - -	158	Lo Kuang, Owl and Prunus - - -	276
Chung Ku'ei, by Unknown Artist - - -	264	Lotus Blossoms, Study - - -	268
Cock and Pine, Shên Chon - - -	146	Lü Chi, "Wild Geese" - - -	174
Collections of Renown - - -	321	Lu Chih, The Golden Pheasant - - -	206
Commemorative Poetry on Wang Wei's		Lu Yu preparing Tea - - -	158
Landscape - - -	42	MA HO CHIH, Portrait of Kuan Yün Chang	118
Congratulatory Scroll - - -	110	Meeting of Wang Tzu-Chiao and Fou Chia	
Cranes and Bamboos, by Shên Nam Ping	280	Kung - - -	28
DEITIES, Group of - - -	202	Mi Fei, Wang Hsi Chih's Geese - - -	102
Dragon Ruler of the Rains - - -	82	Ming Yuan (vide Lo Kuang) - - -	276
Dragons, The Spring Dragons rising from		Mountain Retreat of Tao Hung Ching - - -	198
their Winter Sleep - - -	114	Mounting of Pictures - - -	317
Drawing - - -	297	NATIVE Picture Collections - - -	321
Dynasties, The Chinese - - -	23	New Year's Rebus - - -	186
EAGLE on Rock, A Study - - -	74	Ni Yün Lin, Ancestral Portraits of - - -	130
FALCON on a Perch - - -	106	Note by, Cheng Cheng Kuei - - -	50
Falcon, White - - -	226	Note by, Tung Chi Chang - - -	46
Fan Kuan, Village by a Stream - - -	90	Note by, Huang Po-Ts'un - - After Preface	
Fine Calligraphy, Specimen - - -	86	Note by, Wu Ch'ang Shih - - Next to Preface	
Fish, A Shoal of - - -	98	OWL and Prunus - - -	276
Fishing in the Stream of Yen - - -	166	PAINTING on Silk - - -	311
Flower Study - - -	234		
Fou Chiu Kung meeting Wang Tzu-Chiao	28		
Four of the Eight Beauties - - -	182		

明

舞鷄圖 沈周

松下烹茶圖 周臣

三十六峯圖 陳綱

續上

明宦遺像 無款

富貴平安圖 無款

清

雪竹圖 吳宏

礬溪垂釣圖 王翬

鍾馗像 無款

雙清圖 羅光

西湖雪景圖 黃慎

青溪笛韻圖 沈周

靜觀自得圖 唐寅

蘆汀歸鴈圖 呂紀

歲朝圖 李珣

華陽隱居圖 仇英

和合圖 崔子宗

罌粟圖 惲冰

三秋圖 虞沅

芰荷圖 華秋岳

長安永壽圖 沈南蘋

萬年青圖 無款

萬山飛雪圖 沈周

剡溪垂綸圖 張翬

八美圖 華烜

貴婦真容 無款

列神圖 無款

金臺集賢圖 孔繼榮

鵲鷹圖 遲煊

殘荷歸鴈圖 無款

一葦渡江圖 邊壽民

瑤池祝壽圖 禹之鼎

INDEX

ii

	PAGE		PAGE
Painting, Wang Wei's - - - -	50	Tortoise Terrace, The - - - -	284
Paper - - - - -	317	Trees of Love, The - - - -	70
Pei-Wên Studies - - - - -	239	Tsao Chien Li, The Wei Yang Kung -	122
Pei-Wên Studies, Introduction 240, 244, 248		Tsui Tzu Sung, The Ho Ho Brothers -	210
Pei-Wên Studies, Agriculture - - - -	252	Tsou Yü, The - - - - -	78
Pei-Wên Studies, Sericulture - - - -	256	Tung Chi Chang, Note on Wang Wei -	46
Pen, The - - - - -	309	UNKNOWN Artist, A Bird Study - -	94
Pictures, Native Collections of - - - -	321	Unknown Artist, Portrait of a Lady -	190
Pictures, Mounting of - - - - -	317	Unknown Artist, Portrait of An Official	194
Pictures, Reproduction of - - - - -	319	Unknown Artist, Portrait of Ni Yun Lin	130
Pien Shao Mien, Ta Mo crossing		Unknown Artist, Portrait of Chung Ku'ei	264
Yangtsze - - - - -	272	Unknown Artist, A Congratulatory Scroll	110
Pine and White Deer - - - - -	126	Unknown Artist, Eagle on Rock, a Study	74
Poppy Flowers - - - - -	222	Unknown Artist, Group of Domestic	
Portrait of Kuan Yün Chang - - - -	118	Deities - - - - -	202
Portrait of A lady - - - - -	190	Unknown Artist, Rohdea Japonica - -	292
Portrait of An official - - - - -	194	Unknown Artist, Ruler of the Rains -	82
Portrait of Ni Yün Lin - - - - -	130	Unknown Artist, The Tsou Yü - - -	78
REPRODUCTION of Pictures - - - -	319	Unknown Artist, Wild Geese and Lotus	260
Rohdea Japonica - - - - -	292	VIEW among the Thirty Six Peaks -	170
SCROLL, A Congratulatory - - - -	110	Village by a Stream - - - - -	90
Shên Chou, Cock and Pine - - - -	146	WANG HSI CHIH receiving Present of	
Shên Chou, Huan I discoursing Music -	150	Geese - - - - -	102
Shên Chou, Commemorative Poetry -	42	Wang Hui, Chiang Tai Kung Angling -	230
Shên Chou, Snow Scene - - - - -	154	Wang Shih Ku, (vide Wang Hui)	"
Shen Mou, The Isles of the Genii - -	142	Wang Tzu-Chiao meeting Fou Chiu Kung	28
Shen Nam Ping, Cranes and Bamboos -	280	Wang Wei, Appreciation by Shudo Oguri	54
Shoal of Fish - - - - -	98	Wang Wei, Note by Cheng Cheng Kuei	50
Shudo Oguri, Appreciation - - - -	54	Wang Wei, Commemorative Poetry -	42
Silk, Painting on - - - - -	311	Wang Wei, Note by Tung Chi Chang -	49
Snow Landscape by Wang Wei - - - -	42	Wang Wei, Winter Landscapes 58, 62, 66	
Snow on the Hsi Hu - - - - -	288	Wei Yang Kung, The - - - - -	122
Snow Scene - - - - -	154	White Falcon on a Perch - - - -	106
Spiritual Dragon Ruler of the Rains -	82	White Falcon - - - - -	226
Spring Dragons - - - - -	114	Wild Geese among Rushes - - - -	174
Study, A Bird - - - - -	94	Wild Geese and Lotus - - - - -	260
Study, Eagle on Rock - - - - -	74	Winter Landscapes - - - - 58, 62, 66	
Study, Lotus Blossoms - - - - -	268	Writing - - - - -	307
Study, White Falcon - - - - -	226	Wu Ch'ang Shih - - - - Next to Preface	
Studies, Pei Wên - - - - 239 to 258		Wu Hung, Bamboos under Snow - -	218
TA MO crossing the Yangtsze - - - -	272	Wu Tao Tzŭ, Kuan-Yin Pusa - - -	38
Tangut Hunting Party - - - - -	138	Yün Ko, New Year's Rebus - - - -	186
T'ang Yin, The Teaching of Nature -	162	Yun Ping, Poppy Flowers - - - -	222
Teaching of Nature, The - - - - -	162	Yu Chih Ting, The Tortoise Terrace -	284
Tiger Bill, Soochow - - - - -	134	Yu Yuan, Flower Study - - - - -	234
Thirty Six Peaks, View among - - - -	170	SUN CHIH WEI, A Shoal of Fish - -	98
Three of the Eight Beauties - - - -	178		

附 載

金 石 圖 說

SUPPLEMENT

商 卽西歷前一七六六至一一二二年

爵 土古水銀色兼雜翠綠高八寸半

爵形似盃之倒置承以三足足形似戈頭腰圍雷紋如帶耳作龍首下有古文父丁二字意謂此器係奉祀父之名丁者口旁有二柱柱有尖頂所以示飲者以限制也爵之用蓋以表武功也此物相傳係

清帝乾隆藏品

Plate I

Period : Shang—B.C. 1766-1122

Subject : BRONZE LIBATION CUP (*Chũo*)

A CONVENTIONAL design, its form being that of an inverted helmet, supported by three curved legs representing spear heads. The centre is girdled by a broad band of archaic scroll work; and beneath the loop handle against a dragon's head there is an ancient script, Fu Ting, showing that the work was dedicated to a father Ting. Two stems, rising above the rim, terminate in heavy pointed knobs. The whole is intended to symbolize military merit, and this specimen is believed to be a relic preserved from the great collection of the Emperor Ch'ien Lung.

Description : Sui Yin Ku; Silver-grey bronze, with blue and green patina; specimen of Earth antiquity. Ht. $8\frac{1}{2}$ in.



商 卽西歷前一七六六年至一一二二年

彝 黑漆古深翠瑩潤

此器長方腹略凸口足俱飾以雷紋體作竹節形兩耳作龍頭狀翕然相稱足壯觀瞻器蓋上作龍首
四反置之則自成趺足於以見匠心之周至也亦爲乾隆御藏之品云

Plate II

Period : Shang—B.C. 1766-1122

Subject : BRONZE SACRIFICIAL VESSEL (*Yi*)

THIS handsome specimen, as will be seen, has a rounded oblong body with slightly bulging sides. Base and rim are ornamented with archaic scroll-work, and what may be described as the panels are moulded in a pattern of half-jointed bamboos. The two loop handles projecting from dragons' heads are intended to give the design a bold and striking appearance, and are in wonderful harmony with the general form. The crowning ornament, with its four dragons' heads and archaic scrolls, makes the artist's conception perfect, and is of very practical use as a stand upon which the cover may rest when removed from the vessel. This bronze also is reputed to be a relic of the Emperor Ch'ien Lung's collection.

Description : Hê Chi Ku ; black and dark green patina, resembling enamel ; specimen of Inherited Antiquity.



周 卽西歷前一二二二至二二五年

觶 傳世古銅色斑駁如圖高四寸

鼎 傳世古微有黑水銀色兼翠綠高七寸半

13

觶古之飲器也形式精緻足作竹節形下鏤雷紋

三代銅器鐘鼎爲首此鼎斃口如盃兩旁有直耳口邊闊帶細鏤雲雷腹有帚女口口四字三足蜷曲

如龍形

*Plate III**Period* : Chou, B.C. 1122-255*Subject* : (I) BRONZE GOBLET, OR DRINKING CUP (*Chih*)
(II) BRONZE SACRIFICIAL VESSEL (*Ting*)

THE goblet is a typical specimen of ancient drinking vessel. It is finely shaped, and is distinguished by engraved scroll work of archaic design at its base, the three tiers having the form of split bamboo.

The Tripod (*Ting*) and bells (*Chung*), rank amongst the first of the Chinese bronzes of the three great Dynasties.

This tripod has the form of a bowl with expanding sides, rectangular handles rising from the brim on two sides. The three curved legs project from the heads of three dragons. Immediately beneath the rim of the bowl there is a broad band of scroll work, finely engraved, and the inner surface of the bowl bears archaic script of the Chou Nü, etc.

Description : (I) Goblet (*Chih*); patina as indicated by illustration; specimen of the Inherited Antiquity. Ht. 4 in.

(II) Tripod (*Ting*); Sui Yin Ku; patina of dull silver-grey touched with green; also of Inherited Antiquity. Ht. 7½ in.



周 卽西歷前一一二二至二五五年

彝 一傳世古色如圖其一無銘高四寸六分
分徑七寸半其二有銘高九寸二分

鍙 土古黑漆色高六寸徑八寸六分

17

古銅器用於祭祀者有飲器如尊之類是有盛器如彝之類是此圖左列之器邊口與足俱刻雷紋耳作半環如龍形全體作竹節式中列之器爲孟姜彝口邊有雷紋如帶正中兩面俱有龍首凸起周身上下雲雷紋耳作龍形半環垂有小柱腹底有文七字曰叔右父作孟姜彝顯是周代姜太公廟盛器右列者爲鍙烹飪黍稷之器中段周圍刻有花紋餘多樸素

*Plate IV**Period*: Chou, B.C. 1122-255*Subject*: BRONZE SACRIFICIAL VESSELS—I (*YI*);
II (*MÊNG CHIANG YI* ;) III (*FU*)

ANCIENT vessels of bronze used in religious ritual may be divided into two classes. In the first class may be placed wine vessels, technically known as *Tsun*, and the second class under the name of *Yi* would include variously designed vessels with covers, but without legs.

The first specimen, on the left of the illustration, has immediately below the rim and at the foot moulded bands engraved with scroll ornaments, and the handles spring from the mouths of dragons.

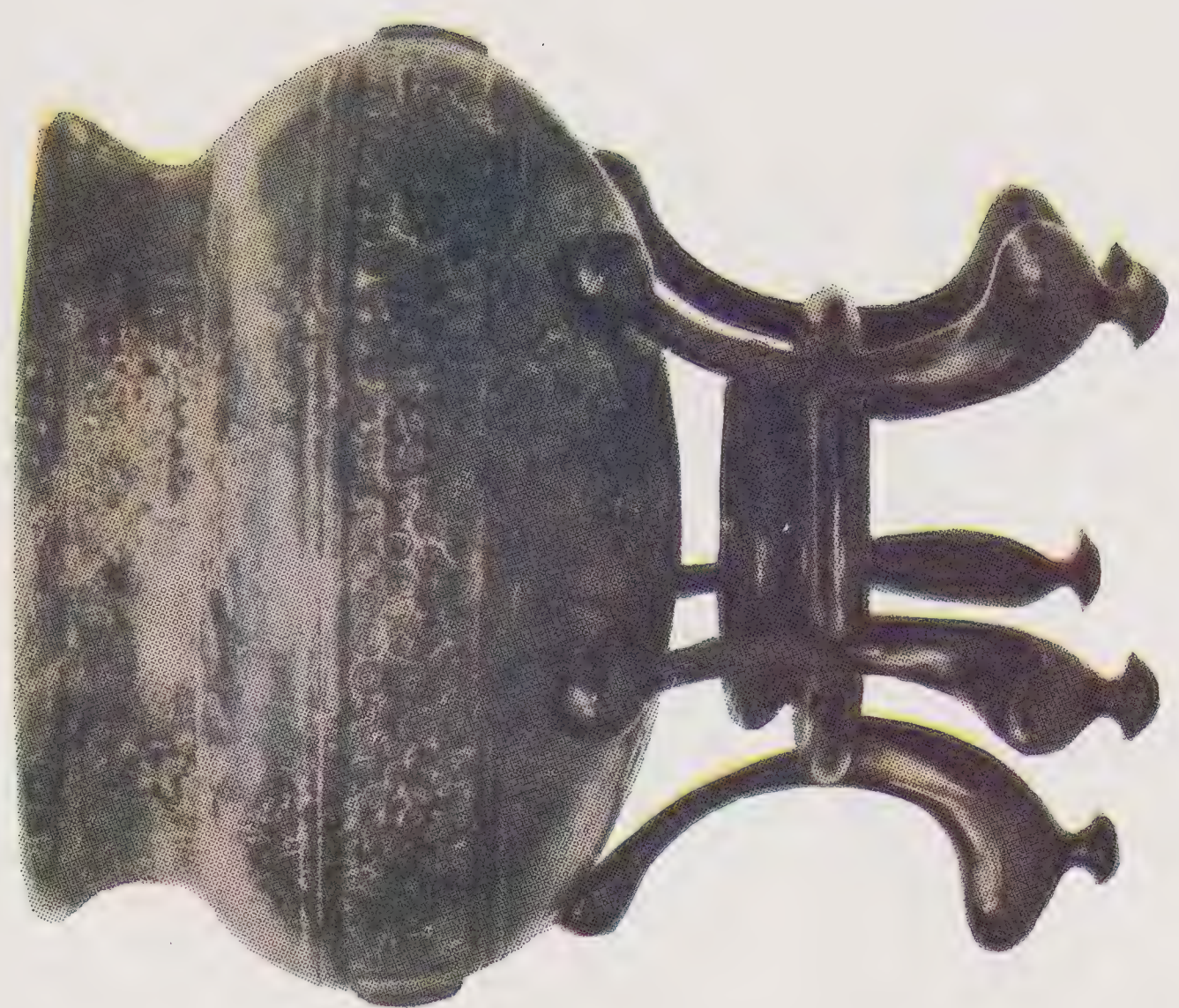
The centre piece (*Mêng Chiang Yi*) has a broad band of engraved scroll work below the rim, with dragons' heads in relief on two sides. Thunder scroll ornaments cover the body and the base of the vessel. The handles spring from dragons' heads. At the bottom of the vessel, inside, there is an archaic script of seven characters, *Shu Yu Fu Tso Mêng Chiang Yi*, indicating that it has been used in offering sacrifices of food in the *Chiang Tai Kung* temple of the Chou Dynasty.

The third specimen illustrated is of the kind used in the ritual of the religious practice of steaming grain. Archaic scrolls are the principal feature of its decoration.

Description: I (*Yi*), patina generally as reproduced; specimen of Inherited Antiquity; $4\frac{3}{4} \times 7\frac{1}{2}$ in.

II (*Mêng Chiang Yi*), of the same patina and antiquity; Ht. $9\frac{1}{4}$ in.

III (*Fu*) *Hê Chi Ku*; black and dark green patina; specimen of Earth Antiquity; $6 \times 8\frac{3}{4}$ in.



漢
即西歷前二零六年至西歷後二二一年

鏡二 青銅質土古色翠綠斑駁其一徑四寸三分其二徑四寸六分

此鏡係銀銅鉛合鑄而成其海馬葡萄之花紋初由西越傳至中國附圖明晰可辨多屬富貴家殉葬之物爲照耀幽冥之用也

*Plate V**Period* : Han, B.C. 206—A.D. 221*Subject* : WHITE BRONZE MIRRORS

THESE two mirrors are of a white bronze, the alloy apparently having been a mixture of silver, copper and zinc. The reproductions give a clear impression of the decorative design, composed with Sea Horses, the Phoenix, grapes, etc., the complete design being strongly suggestive of Græco—Bactrian influence. Mirrors of this character were often burial gifts to members of noble families, and were placed with them in their graves to be means of enlightenment in the nether world.

Description : White bronze, with bluish-green patina; relics of the Earth Antiquity $4\frac{3}{8}$ and $4\frac{3}{4}$ in. in diameter.



東晉 即西歷三一七至四二零年

銅龍王龕 土古高四尺一寸半

25

龍王坐鰲背上後山有小廟殆爲入聖之門徑足下立龍神五舉笏朝拜龜蛇從焉蓋華人以爲龍操
天地旱潦之權供龕即所以禮神可期造福人間水無氾濫之患矣按鑄立銅龍始自張駿蓋駿建謙
光殿殿成見五龍自雲間落而入於池池水爲赤遂命匠鑄五龍像以厭之也此龕乃近日掘土所得
爲世僅見

*Plate VI**Period*: Eastern Chin, A.D. 317-420*Subject*: BRONZE SHRINE OF THE DRAGON KING, GIVING AUDIENCE TO THE FIVE DRAGONS (Nagas)

THE Dragon King is seated on a "golden turtle" before the Temple which is the gateway to the Eternal, and at his feet are the five Dragons (Nagas), bearing tablets in their hands, and attended by their retinue—the tortoise, the snake, the oyster, etc. The Dragon King, with the five dragons at audience, is to the Chinese the symbol of supreme power and the elemental forces of earth and sky, and tribute is paid to this shrine as to a Deity in order that the powers of nature may be subdued to the purposes of mankind, and especially that the waters may be prevented from disastrously flooding the fertile plains. The shrine originated when Prince Chang Jueng established the Chien Kuang Palace. It is said that when the building was completed the Prince saw five Dragons descend from the clouds and enter a pool in front of the Palace, the water of the pool then assuming the colour of blood. Upon instructions from the Prince, an artist gave to the vision most fascinating form in bronze. This treasure was re-discovered not long ago during the course of excavations, and it is very probably a unique specimen.

Description: Patina generally as reproduced; specimen of the Earth Antiquity; Ht. 4 ft. 1½ in.



明 即西歷一三六八至一六四四年

關壯繆銅像 全體塗金高三十二寸

像爲明季浙江紹興廟中所供自受香火以來未嘗或衰迨一九一一年中國革命風潮四起遂至廢棄按此爲浙中山會兩邑信士合鑄座後鐫有長文略謂陳大吉沈允慶等偕其眷屬於萬歷戊申三月初十日鑄立此像以申虔敬而邀福庇云云此像眉蹙臥蠶修髯拂拂龍袍玉帶金甲煌然威儀甚盛蓋悉遵古像以鑄也

*Plate VII**Period*: Ming, 1368-1644*Subject*: GOLD PLATED BRONZE STATUETTE OF THE GOD
OF WAR (Kuan Ti)

THIS statuette was formerly numbered amongst the Deities presiding in a Temple in the Shaoshing district (Chekiang), where it is believed to have received homage from the time of the Ming Dynasty until the stormy days of 1911.

This Deity was cast in bronze by order of a religious community, as is recorded upon the back of the figure in many characters. The record says: Chen Tai-chi, Shen Yun-ching, and others, with all their relatives, have erected this statuette on the 10th day of the 3rd Moon in the cyclical year of Mo Shen, in the reign of Wan Li (Ming), as an act of reverence to the great hero Kuan Yün-chang, the God of War (Kuan Ti). Just prior to the date given, Kuan Yün-chang had been canonized as the God of War (Kuan Ti) by the Emperor Wan Li. The designer of the statuette has given to the Deity a dignified mien, with frowning features, flowing beard, and moustachios. The figure is clad in a robe decorated with a dragon design, half over a coat of mail, bound with a jade-studded girdle, the whole design closely following the ancient portraits of Kuan Yün-chang.

Description: Gold plated bronze, with slight patina, as reproduced; specimen of a Temple Deity; Ht. $31\frac{3}{4}$ in.



漢 卽西歷前二〇六年至西歷後二二一年

陶俑一 騎馬形釉色如圖高十寸半

陶人陶馬皆古代殉葬之品以爲從侍亡者于地下也觀此俑戎裝怒馬拱衛墓道足知所葬必屬顯貴近來出土似此品式尤所罕見

*Plate VIII**Period* : Han, B.C. 206—A.D. 221*Subject* : HORSE AND RIDER, POTTERY FIGURE IN THREE
COLOUR ENAMEL

HORSES and other figures made of pottery were among the gifts anciently placed in graves to serve the dead in the nether world. The uniform of the mounted body guard in this figure suggests that the deceased had been an official of high rank. Among all recent " finds " by excavators, work of this design and character is most rare.

Description : The enamel colours are similar to those reproduced.Ht. $10\frac{1}{2}$ in.



唐即西歷六一八至九零七年

陶俑二 武士形半已斑駁高廿八寸

俑之創造係取法於秦始皇設立武士元翁仲之遺意以爲王侯顯貴塋墓拱衛之用後人造陶俑或仿此式也

Plate IX

Period : T'ang, 618-907

Subject : POTTERY FIGURE OF A WARRIOR, REVEALING
TRACES OF GRÆCO-ROMAN INFLUENCE

THE artist has apparently taken as his model the statue of the famous warrior Yuan Wêng-chung, erected by the first Emperor of the Chin Dynasty, B.C. 221, which statue would seem to have set a fashion in the making of pottery "grave defenders" for members of the Imperial clan, nobles, and officials of high rank.

Description : Partially coated with patina as reproduced. Ht. 28 in.



唐卽西歷六一八至九〇七年

陶馬色如圖高十五寸

陶馬係古代顯貴殉葬之物蓋取周穆王乘八駿至崑崙得遇西王母而登仙籍之意以祈死者乘此得達西天也

Plate X

Period : T'ang, 618-907

Subject: POTTERY FIGURE OF A HORSE, REVEALING PERSIAN
INFLUENCE

THIS figure is believed to have been designed after one of the eight famous steeds upon which Mu Wang, Emperor of Chou, journeyed to the Palace of Hsi Wang Mu which lies among the Kwen Lun mountains between the Jasper Lake and the waters of immortality. For this reason, such figures have been handed down for ages as burial gifts to deceased nobles and high officials, always with the object of serving the dead in the nether world on their journey to the palace of the Devas in the West.

Description : Colour and patina as reproduced. Ht. 15 in.



明 卽西歷一三六八至一六四四年

陶獅 三彩高廿三寸

此獅爲佛寺龕前之護衛以其於佛界中任護法之職也按獅本非華產自天竺佛教傳入中國之後始爲工藝所尙

Plate XI

Period: Ming 1368-1644

Subject: YELLOW AND GREEN GLAZED POTTERY LIONS

THESE wonderful figures have served as guardians before a temple shrine. The lion is not native to China, and its introduction to Chinese art coincided with the spread of Buddhism from India, the lion taking its place in the Buddhist hierarchy as the defender of law and protector of sacred buildings and places.

Description : Pottery with yellow and green glaze, as reproduced. Ht. 23 in.



唐宋元明清卽西歷自六一八年至一七九六年

歷代玩器多寶廚

廚分四格中藏自唐至清歷朝瓷玉寶石各器共計四十三事簡要精美足供玩賞茲將名目臚列於后分器編號按圖自左至右爲次尺寸悉從英度其詳另著論中

第一格

一號元定密琺

一對徑五寸半

九號乾隆翠玉小瓶蓋鍊全

一件高二寸

八號明琢白菜三色玉瓶

一件高七寸

六號乾隆瓷鼻烟壺

一件高三寸

二號宋定密盤

一對徑五寸六

十號宋紅瑪瑙棲禽

一件高六寸二

八號康熙仿宋定美人尊

一件高七寸六

三號唐越密茶比蓋全

一對徑四寸六

十一號乾隆翠玉鞍馬

一件高二寸半

第四格

四號宋定密劃花琺

一對徑三寸六

十二號明琢翠玉呂仙像

一件高五寸

一號康熙仿明建五彩瓶

一件高四寸半

五號康熙粉定大盃

一件徑八寸六

十三號乾隆白玉芝鶴如意頭

一件徑三寸三

二號明建密獅子

一對高六寸六

第二格

一號乾隆白玉天鵝

一件高二寸一

十四號乾隆瑪瑙鼻烟壺

一件高二寸半

三號明建三彩觀音

一尊高十七寸

二號乾隆青玉墨壺

一件高一寸七

十五號琢桃漢玉盃

一件徑六寸

四號明建密蓮花式盃

一件高二寸六

三號乾隆琢仙人白玉洗

一件高二寸半

一號明仿宋定瓷瓶

一件高七寸

五號雍正白花佛像

二尊高十一寸二

四號乾隆黃瑪瑙瓶

一件高四寸

二號乾隆仿宋土定瓷瓶

一件高六寸

六號明建密芭蕉尊

一件高十七寸六

五號宋嵌寶玉香盒

一件徑七寸七

三號康熙仿宋定密鼎

一件高六寸半

七號明建密香爐

一件高三寸二

六號乾隆琢仙航玉玩

一對徑二寸

四號雍正仿宋定密瓶

一件高十三寸六

十號雍正仿明寶藍燈塔

一件高十一寸一

七號宋白玉壽星芝鹿

一件高四寸一

五號康熙仿宋定匏尊

一件高十一寸六

十一號康熙仿明建觀音

一尊高三寸六

Plate XII

Period: From T'ang 618 to Ch'ing (reign of Ch'ien Lung) 1796

Subject: CABINET WITH CERAMICS, JADE AND AGATE

THE cabinet illustration depicts a few interesting and important specimens of Ceramics, Jade and Agate, of the T'ang, Sung, Yuan, Ming and Ch'ing dynasties.

UPPER TIER, FROM LEFT TO RIGHT

- 1 & 9 Pair of Yuan, Ting yao bowls $5\frac{1}{2}$ "
 2 & 8 „ „ Sung, Ting „ „ $4\frac{3}{4}$ "
 2 & 7 „ „ T'ang, Yueh yao tea cups with covers $4\frac{3}{4}$ "
 4 & 6 Pair of Sung, Ting yao bowls $3\frac{3}{4}$ "
 5 I K'ang Hsi, semi soft paste bowl $8\frac{3}{4}$ "

SECOND TIER, FROM LEFT TO RIGHT

1. I Ch'ien Lung, carved white Jade ornament of a swan $2\frac{1}{8}$ "
 2. I Ch'ien Lung, carved green Jade Ink pot $1\frac{7}{8}$ "
 3. I Ch'ien Lung, carved white Jade ornament of a fairy bath $2\frac{1}{2}$ "
 4. I Ch'ien Lung, carved brown Agate vase 4"
 5. I Sung, Imperial, carved scent box inlaid cover with precious stones $7\frac{7}{8}$ "
 6. Pair of Ch'ien Lung, carved white Jade ornaments of genii in boats on billows 2"
 7. I Sung, Imperial, carved white Jade figure of sage and deer $4\frac{1}{8}$ "
 8. I Ming, Imperial, carved 3 colour Jade vase of cabbage design 7"
 9. I Ch'ien Lung, carved green Jade small vase with chain and cover in one 2"
 10. I Sung, Imperial, carved red Agate dove perched on rock $6\frac{1}{4}$ "
 11. I Ch'ien Lung, Imperial, carved green Jade horse bearing banners on saddle $2\frac{1}{2}$ "
 12. I Ming, carved green Jade figure of Lu Tung Pin and dog 5"

13. I Ch'ien Lung, carved white Jade sceptre head with crane and flowers $3\frac{3}{8}$ "
 14. I Ch'ien Lung, agate snuff bottle $2\frac{1}{2}$ "
 15. I Han Yü, Peach design wine cup 6"

THIRD TIER, FROM LEFT TO RIGHT

1. I Ming, Sung copy, soft paste vase 7"
 2. I Ch'ien Lung, Sung copy, soft paste vase 6"
 3. I K'ang Hsi, Sung copy, Ting yao vase $6\frac{1}{2}$ "
 4. I Yung Cheng, Sung copy, Ting yao beaker $13\frac{3}{4}$ "
 5. K'ang Hsi, Sung copy, Ting yao double gourd $11\frac{3}{4}$ "
 6. I Ch'ien Lung, soft paste snuff bottle 3"
 7. I Ch'ien Lung, Ming copy, small soft paste vase $7\frac{3}{4}$ "
 8. I K'ang Hsi, Sung copy, soft paste egg shell vase $7\frac{3}{4}$ "

FOURTH TIER, FROM LEFT TO RIGHT

- 1 I K'ang Hsi, Ming copy, Chien yao 5 colour vase $4\frac{1}{2}$ "
 2 & 9 Pair of Ming, Chien yao lions $6\frac{3}{4}$ "
 3 I Ming, Chien yao 3 colour Kuan Yin 17"
 4 I Ming, Chien yao Lotus blossom design bowl $2\frac{3}{4}$ "
 5 & 8 Pair of Yung Cheng, white figures of Manjusari and Samantabhadra $11\frac{1}{4}$ "
 6 I Ming, Chien yao beaker $17\frac{3}{8}$ "
 7 I „ „ „ Incense burner $3\frac{1}{4}$ " $\times$ $4\frac{1}{8}$ "
 10 I Yung Cheng, Ming copy, blue and gold ornamented altar Lamp $11\frac{1}{8}$ "
 11 I K'ang Hsi, Ming copy, Chien yao Kuan Yin $3\frac{3}{4}$ "

For details on Ceramics and Jade see notes on following pages.



銅器總論

54

中華范銅之藝載諸史冊斑斑可考數千年前聖作巧述學識遞進斯技遂已深造在昔夏禹乃益昌明傳云收九牧之金鑄九鼎象九州百物此言中古物質文明之彰彰者也三代銅器之聞於世者微特以其金質之美尤貴其款識之精也夏器之款多嵌金銀絲謂之雷紋或填以碧玉器之底腹恆有銘識商器但有識而周器則陰識陽款尤以精緻著好古之士以三代之器爲上秦漢以後者次之漢用陽識成於鑄模前古美術至秦代爲一區分之界秦漢之匠拙欲取法三代而精巧不及唐宋之匠巧而失於前代之遺制故其物又異乎三代此可爲鑒別之針度也古器之色出自金質之純駁其入土千年者備受天地氣候土味之感化更變益甚故古器約分二類一爲傳世古凡以世代相傳者名

BRONZE

References to the art of moulding and graving bronze appear in Chinese annals from the earliest times of which there are authentic records. The experience of centuries traditionally handed down preserved knowledge gained at various stages in the progress of the art, so that eventually the technique of bronze craftsmen reached a high standard of excellence. In the days of Yü the great, founder of the Hsia Dynasty, important developments took place, and an event in the history of the art broadly distinguishing this period was the casting of the famous nine Tripod Caldrons; the metal with which they were made was part of the tribute paid to the Emperor by nine provinces, and maps of these provinces, together with examples of their principal products, were engraved upon the caldrons.

The bronzes of Hsia, Shang and Chou dynasties, are not only remarkable for the fine quality of their metal but for the beautiful workmanship in every line of their archaic design-scroll ornaments and inscriptions. Hsia bronzes were often inlaid with scrolls of gold and silver wire, technically known as Lei Wen 雷紋, or "Thunder Scrolls" and some were inlaid with green jade, and bore inscriptions, either on the inside or under the base of the vessel. Upon Shang bronzes inscriptions are only found occasionally. Those of the Chou dynasty were notable for elaborately designed relief and incised work, with incised inscriptions. The bronzes of these three great dynasties are placed in the first class by Chinese archaeologists, and those of Chin, Han, and later dynasties in the second class. Inscriptions on Chin and Han bronzes were always cast in relief. The year B.C. 221, when Chin Shih Huang 秦始皇, proclaimed himself first Emperor of the Chin Dynasty, is generally regarded as dividing the two periods in the history of the art. Bronze workers who flourished during the Chin and Han dynasties were assiduous in their imitations of the fine workmanship of the Three Dynasties, but their art and ingenuity quite failed them in this. On the other hand, T'ang and Sung craftsmen, conscious of their own special merit, ignored the conventional models of their great predecessors. Hence striking differences in the character of their work, differences which have proved safe guides to correct classification.

之一爲水古土古凡入水土沉寢千年者名之無論入土傳世但其色澤之屬於黑漆古水銀古者爲最寶貴黑漆古之爲色或深綠或漆黑或深銀色此爲內含之金銀所發而又金多於銀也水銀古其色若水銀而微闇間作鉛色或青藍斑駁或翠綠瑩潤此亦內含金銀之所發而銀多於金也凡銅器而有以上色諸者多屬三代之物要皆視其色澤之美惡工作之精粗時代之遠近以定其品格也宋代之銅器其色澤恆有類似黑漆古與水銀古者亦以其含有金銀之質也雖其體質較薄遠遜三代而今世鑒賞家猶爲珍重之

The patina and the hue of antique bronzes is derived from the various metals forming the alloy, and on those which have lain buried for centuries, additional patinas have formed by reason of natural chemical processes in the soil. Antique bronzes are therefore placed under two categories: Chuan Shih Ku 傳世古, or "the Inherited Antiquity," the name applied to bronzes which have been handed down from generation to generation; and Tu Ku 土古, and Sui Ku 水古, "the Earth and Water Antiquity," the names for those which have been buried, or water-soaked, for centuries. Bronzes usually highly prized are of these patinas and hues, taking rank in the Hê Chi Ku 黑漆古, and Sui Yin Ku 水銀古, classes, which include both Inherited and Earth Antiquities.

The patina of Hê Chi Ku which is sometimes of a very dark green and enamel like, sometimes jet or laquer black, and sometimes of a dark silver tint, is the effect of gold and silver in the alloy, the percentage of gold being greater than that of silver. The tone of Sui Yin Ku is a dark silver-grey. Some pieces are almost of the colour of lead and sometimes have blue and green patinas, sometimes an enamel-like patina of emerald green. This tint also is an effect of silver and gold in the alloy, the proportion of silver being greater than that of gold. Bronzes having patinas of this character are generally relics of the three great dynasties, and from these all other bronzes take rank, graded according to the beauty of their patinas, quality of workmanship, and antiquity.

Some bronzes of the Sung dynasty often resemble the patinas of Hê Chi Ku and Sui Yin Ku, also from the effect of gold and silver in the alloy, although the metal of their bodies is usually much less substantial. Though unlike the bronzes of the three great dynasties, they are highly esteemed by modern connoisseurs.

瓷器總論

中華工藝載籍繁賾而瓷器之製發明較晚爲銅器時代之續其工藝之精良隨俗尙之奢靡以俱進於是銅瓷交替至唐益彰藝術家遂得大展其才於所製款式窮厥華麗以供同好而博衆賞焉按瓷本於陶而陶始於舜即秦漢所謂甓器是也近代出土之器狀多簡樸使人得瞻古制深資玩味具見古人所作悉本其山野中天機感化之真性乃後世風俗遞變由質而文由樸而奢遂有祕色瓷之創矣夫瓷者爐竈之別名也其出品卽謂之某瓷有唐以來諸瓷繼起其品格之卓異者爲唐之越瓷五代之祕色瓷柴瓷宋之定汝均官哥建龍泉章生烏坭明之永宣成嘉清之郎年等瓷是也惟越與祕色柴汝等瓷今已罕覩卽定均郎年雖有存世亦寥若晨星爲鑒賞家所寶貴矣茲將各瓷分論於后

越瓷祕色瓷

越瓷始於唐時之越州

卽今浙江
紹興府

爲名瓷之一其產品土質如玉釉色帶青居昇婺岳洪四州之上五

代時吳越王錢鏐之祕色瓷實本於此

CERAMICS

IN the long history of Chinese art, porcelain stands as an invention of comparatively recent date—recent in the sense that one may dip into almost any period of Chinese history and still find occasion for use of the term “ancient.” Historically its place is in succession to the age of bronze, and the development of the craft into a fine art coincided with social tendencies toward greater luxury, the transition—which became most marked in the T’ang period—widening the scope of the artist and fostering general appreciation of art in more delicate and beautiful form.

The making of pottery began in the time of the Emperor Shun 舜, B.C. 2255 and the name Pi, or glazed tile, was given to the work in the Chin and Han periods. The simple, rustic style of much of the pottery recovered in excavation recalls for us many an interesting phase of the ancient days, and clearly shows that artists derived their inspiration from the common life of field and village. The transition from primitive to more ornate and luxurious design brought about the invention of the *Pi Sê Yao*—the character *yao* meaning kiln or furnace, and also the ware fired in the kiln.

During the T’ang and successive dynasties many kilns were set up, and those which produced porcelains with some special characteristic were the Yueh Yao of T’ang, the Pi-sê and Ch’ai Yao, of the five dynasties, the Ting, Ju, Chün, Kuan, Wu Ni, Lung Ch’uan or Chang Sheng, Ko and Chien Yao of Sung, the Chêng, Hsüan, Yung and Chia Yao of Ming, the Lang Yao (K’ang Hsi) and the Nien Yao (Yung Cheng) of Ch’ing. The Yueh, Pi Sê, Ch’ai and Ju Yao are now most rare in the present day, and of the Ting and Chün Yao of Sung and Lang and Nien Yao of Ch’ing, the few examples still remaining to us are now highly esteemed by modern connoisseurs. The history of the famous Yaos may be summarized as follows.

YUEH YAO 越窯 was one of the best kilns established at Yueh-Chou (the ancient name for Shao Hsing Fu) in the T’ang Dynasty. Its ware was of a white paste resembling jade, covered by a glaze of bluish tint, and it is said that in quality this kiln produced ware superior to that of the series of the kilns in Hsing-Chou 邢州, Mu-Chou 婺州, Yo-Chou 岳州, Shou-chou 壽州, and Hung-Chou 洪州. From the ware of this kiln originated at a later date the Pi Sê Yao (lit. private, or forbidden, colours), at the time when the

柴窑

柴窑在今開封府創於後周之柴世宗以青色著蓋其色乃遵旨所造昔人論柴窑曰青如天明如鏡薄如紙聲如磬此數語庶足以形容之矣此窑土脈精細釉色肥澤微有紋片足底麤黃世不多見

定窑

定窑始於宋今直隸省真定其類有二一曰粉定色純白而薄一曰土定色略黃而厚純白者爲上品而以劃花爲最佳其花多牡丹萱草飛鳳三種南渡後花樣格式並皆改良而飛鳳之花紋尤爲顯凸精緻以光素白釉者爲真其中有紫定色紫有黑定色黑如漆金花定碗用大蒜汁調金描畫永不脫落其故都時以定器有芒不許入禁中惟用汝器代之此蓋宮禁防閑戕害之意也

汝窑

汝窑出河南汝州承柴窑之遺制蓋因宋代以定器有芒不宜御用故命造此以代之汝器之真者色淡青而有紋釉水瑩厚如堆脂融流器底痕跡參差其無紋片而胎薄者尤貴爲今世所罕覯其所以著名者要以肥潤瑩澈故耳

famous Prince Chien Chiu 錢鏐 of the Wu 吳 and Yueh 越 states, reigned at Hang chow (Chekiang) during the epoch of the Five Dynasties.

CH'AI YAO 柴窯 originated through the patronage of the Emperor Shih Tsung 世宗 (A.D. 954-959) of the posterior Chou, a dynasty established at Kai-fêng-fu, just before Sung, Ch'ai being his surname. The porcelain is remarkable for its azure tint, produced in obedience to an imperial rescript, and its qualities are admirably expressed in an early connoisseurs' description: "As blue as the sky, as clear as a mirror, as thin as paper and as resonant as a musical stone of jade." It was made of a very fine paste, coated with an oleaginous glaze and slightly crackled, its base being of a yellow colour. It is rarely to be seen in these days.

TING YAO 定窯 was founded during the Sung Dynasty, at Ting Chou 定州, in the Province of Chihli. Its porcelain was of two classes: Fên-ting 粉定, a pure white in colour, and Tu-ting 土定, of a yellowish clayey tint. The white was of first quality, the most superior being porcelain having engraved designs, chiefly of the tree-peony, lily flower, and flying-phoenix patterns. When the Sung Dynasty removed to the South (A.D. 1127-1278) these porcelains were greatly improved both in form and ornamentation, the later designs being more elaborate and in distinct relief. Genuine productions of this Yao are to be distinguished by their coating of plain white overlain with glaze. One variety was of a dark reddish brown, and another as black as lacquer. The durability of the gold on some of the bowls of this Yao was secured by the simple process of mixing onion juice with the gold paint. It is interesting to note that in the time of the Northern Sung, porcelain of the Ting Yao was cleared away from the Palace because its broken fragments had such sharp points, and porcelain of the Ju Yao took its place. The reader must be left to frame his own theory as to how it came to be ascertained that these fragments had dangerously sharp points. Domestic infelicity, or incipient rebellion in the royal kitchen, may appeal to the imagination as possible causes; but history is silent.

JU-YAO 汝窯 was the porcelain made at Ju-chou in the province of Honan, carrying on the tradition of the Ch'ai yao. It was invented as a substitute for Ting Yao in the imperial household, for the reason mentioned above. Genuine productions of the Sung dynasty are of light blue tint with a crackled glaze laid on so thickly as to run down in flowing, irregularly curved lines, to the bottom. Those without crackles, or having only a thin paste, are more highly prized and less often seen. They are generally noted for their soft brilliancy.

均窯

均窯出自宋之均州

即今河南禹州

以釉水瑩潤顏色繁雜著異其紅兼青紫混合成色者謂之窯變然色能

均勻者甚鮮諸色中以殊砂紅鸚哥綠茄皮紫爲正而尤以紅如臙脂青如葱翠紫若墨黑無少變露者爲上近年新窯皆出湖南醴陵砂土爲骨釉水雖佳但不耐用

官窯烏坭窯

官窯原爲宋政和間京師

即今開封府

自置之窯其色上白而薄如紙者亞於汝價值亦然官窯與哥窯大

率相類碎紋厚釉色澤不一以粉青爲上淡白次之灰色爲下杭州官窯土色紫周身釉色與京師官窯無異惟口足之處釉水極薄致有鐵足紫口之弊凡官窯之以黑土造者謂之烏坭窯僞者皆龍泉所燒惟無紋路耳

哥窯龍泉窯章生窯

此三窯皆出浙江處州龍泉縣宋時有章生一章生二兄弟各主一窯生一爲哥窯以兄故也生二爲龍泉窯以地名也其色皆青濃淡不一有葱青海青之別其足底皆鐵色亦濃淡不一惟龍泉之異在

CHÜN YAO 均窯 was the production during the Sung dynasty at Chün Chou, now Yü Chou 禹州 in the province of Honan. It was a kind of flambe faience, notable for the brilliancy and the variety of colour in its glazes. The colour which has an intermediate shade of purple and pale blue, is technically termed Yao-pien, "Transmutation," and it has never been equalled. Among the varieties of glaze colour, Cinanbar-red, Parrot-green, Aubergine-purple are the characteristic shades; a red that approximates to rouge, a green suggesting the tint of spring verdure, or a purple almost ink-black, done in an even shade without the least variation in tone, are in the superior class. All the new wares are made of the sandy paste of Li Ling, Hunan, and though beautifully glazed, they are not durable.

KUAN YAO 官窯, translated as the "Imperial or Official ware" was originally founded in the capital Pien-chou, (now Kai-fêng-fu), in the Chêng Ho 政和 period of the Sung dynasty (A.D. 1111). Its wares, which are of white colour with a thin paste, rank next to Ju Yao in quality and in value. Like Ko Yao, this class of porcelain is generally crackled, richly glazed, and imbued with different tints, of which Fêng-ching or mellow green is ranked first in value, Yueh-pai or *clair de lune*, second, and Hui Sê or gray, the last.

The Hangchow Kwan Yao was made of a reddish paste covered by similiar glazes as the former, with the exception that the bases were of an iron hue, and the rim of the vessels had a brownish colour, due to the thinness of the glaze. It should be noted that the Kuan Yao made of black clay is called Wu Ni Yao, and that imitations are generally found to be the productions of the Lung Ch'üan Yao when they are without crackles.

LUNG CH'UAN 龍泉, OR CHANG SHENG 章生 AND KO YAO 哥窯 were established in the Lung Ch'üan Hsien 龍泉縣, Chü-chou 處州, Chekiang, in the days of the Southern Sung, by two brothers, known as Chang the elder and Chang the younger. Each became the master of a kiln, that of the former being called Ko yao, (the kiln of the elder brother) the second taking its name from the place upon which it stood Lung Ch'üan. The principal production of each kiln was celadon ware, in shades varying from grass-green to sea-green or grayish-green, the bases generally having an iron hue, sometimes light and sometimes dark. A distinguishing quality in Lung Ch'üan porcelain of the Sung period was its colouring of bright, delicate green, and fine incised floral design. The most fragile specimens, with their beautifully lustrous glazes, were highly prized. Ko yao was a "crackled" ware, and a more distinguished quality was that

青色明豔暗花連綿精緻可愛其土脈細薄釉水純粹者爲世所珍哥窯則爲紋片之器其斷紋多者謂之百圾碎間有純粹如美玉者可與官窯相埒龍哥兩窯俱以翠青梅子青二色爲最貴

建窯

建窯始於宋福建建寧建安縣其出產最精者有黑色斝盃爲茶具開一生面其名兔毫盞者黑底銀斑尤爲寶貴以滴珠大而體厚者爲真其精美之士多以造佛像及觀音達摩八仙諸像明代德化縣仿造建窯甚多但與宋器迥異蓋宋器土質厚如堆脂而色白潤也至今尙有出產色更滯白

成窯

成窯在景德鎮創於明代其器以彩色著名謂之五彩花其杯盞五供製造最精類多取像錦繡所繪動物葡萄皆出名手

永窯宣窯嘉窯

永宣嘉三窯皆出景德鎮創於明代留青日札論宣窯曰永樂宣德成化各窯皆純白或加五彩或以

with short cracks called *pai-chieh-sui* 百圾碎 which may be translated as "broken into a hundred pieces." It had a paste somewhat resembling jadestone. Two colours predominate in both wares, namely 'Ts'ui Ching, Kingfishers' green, and Meitzu Ching, Plum green, examples of which are most rare in the present day.

CHIEN YAO 建窯 was first established during the Sung Dynasty at Chien-an in Chien-ning-fu, Fukien province. Its most elaborate bowl-shaped production, the spreading sided cup of black enamel, set a great fashion in tea services. Some of these are known as the Hare Fur cup, because of the silvery specks on their black coat, and the design is highly prized. Only those pieces bearing rich thick markings are genuine, and the thickness of the material may also be taken as a good test of authenticity. Material of the finest quality was used in the making of white images of Buddhist Divinities, among them Avalokitesvara, Bodhidharma, and other immortals. From the time of Ming Dynasty, the Chien yao productions were extensively imitated at Tê Hua 德化 in the same province, but the imitations differ greatly from the originals, having a paste of velvety texture and a creamy white tint known to Europeans as *Blanc de Chine*. Ware of a more pale white is still produced at the present day.

CHÊNG YAO 成窯 was a celebrated kiln at Ching-tê-chên in the Ming Dynasty, and became known especially for the enamel colouring of its porcelain, the design being technically known as Wu Tsai, or five-coloured decoration, the *Demi-grand feu*. This yao was also noted for its elaborately worked cups, and the five sacrificial vessels. For their models, the designers were much indebted to brocades, animal studies by famous artists, and the grape vine.

Hsüan 宣, Yung 永 and Chia Yao 嘉窯 were kilns at Ching-tê-chên, during the Ming dynasty and from the Liu Ching Jin Cho 留青日孔 the following interesting reference to Hsüan yao is taken: "The yaos of Yung Lê 永樂 (A.D. 1403) Hsüan Tê 宣德 (A.D. 1426) and Chêng Hua (A.D. 1465) are either of plain white or decorated with mohammedan blue, cobalt blue, or in enamel colours. In these days, Hsüan Yao rivals Ju yao in value. The making of porcelain of Pi sê yao ceased before the advent of Ming, and none of the Nei yao 內窯 was then being publicly sold." Comparing their respective qualities, the Hsüan yao excels in blue tints and enamels, the Chêng yao in five colour enamelling, the Yung yao 永窯 being next to them in both, and the Chia yao 嘉窯 (A.D. 1522) ranking last. The manufacture of Hsüan yao was by Imperial command strictly supervised by a

回青石青描畫景物宣窰之貴今與汝敵蓋因祕色當時已絕而內窰亦復難得有以致之也三者相較宣以青勝成以彩勝永則青彩均在宣成之下而嘉又在永之下宣窰乃由營造所丞監製其紅色云以西紅寶石研末爲之其所發明之器工作尤爲精緻即舊式之器以及常品亦製造合式加以彩畫絕無苟率也

郎窰

郎窰在江西景德鎮康熙間興復古窰其中有蘋菓綠玫瑰紅

卽鮮血紅

郎窰兩種係因釉含銅質所致甚

屬稀罕窰名乃因江督郎廷佐而傳之也

年窰

年窰瓷色多天藍珠灰其名始自年希堯蓋清雍正帝遵承先朝興陶遺範特命年監督景德鎮御窰嗣又以唐英副之合力整頓由京請領古器悉心仿造並自出心裁力求美觀

commissioner. The red enamel of its products is said to have been composed of powdered rubies. There were many innovations in design, the work being more elaborate, and even porcelains of the old patterns, as well as domestic utensils, were carefully shaped and decorated, for the most part in enamel.

LANG YAO 郎窯 were the two rare glazes, among the various classes of porcelain produced during the great *renaissance* of K'ang Hsi, namely, the apple-green Lang Yao, and the flashing ruby red Lang Yao. This ware was manufactured at Ching-tê-chên, and both colours were derived from copper silicates. This Yao was named after Lang Ting-tso, Viceroy of the united provinces of Kiangnan and Kiangsi in the reign of K'ang Hsi.

Nien Yao 年窯 principally known as sky blue or pearl grey is named after Nien Hsi-yao, who was appointed director to the Imperial manufactory in Ching-tê-chên early in the reign of Emperor Yung Cheng, who maintained the general processes of ceramic production encouraged by his father. Nien Hsi Yao, the Director, with Tang Ying, the sub-director, together improved the art by devoting their powers to the reproduction of archaic wares, according to models obtained from the Imperial house. Many innovations in the art of decorative design are attributed to them.

玉器總論

68

珍寶之中華人所最重者莫如玉良由玉質溫潤瑩潔君子所以比德也古之於玉用爲祭祀天地裸獻之禮非徒供人玩飾而已蓋周禮以五色之玉分作六器以蒼璧禮天黃琮禮地青珪禮東方赤璋禮南方白琥禮西方玄璜禮北方自唐虞班瑞於羣后成周分玉於伯叔於是君臣上下等威之辨冠冕佩服刀劍之飾以及聘贄殮琯莫不取資於玉矣玉類有三一爲白玉多產回疆葉爾羌等處玉之溫潤者皆屬之二爲碧玉凡拜喀勒湖四近之地及雲南之西所產青碧之玉皆其類也三爲翡翠產於緬甸凡翠綠之石亦均以此稱焉玉有九色均由所含之鐵質多寡而成其玄如澄水者曰璚藍如靛沫曰碧青如蘚苔曰璵綠如翠羽曰珩黃如蒸栗曰珣赤如丹砂曰璫赤如凝血曰璚黑光如漆曰璚白如割肪曰瑳要以白玉爲上因其絕無鐵質也石與玉有別石之色澤浮滑瑩而不溫種類頗繁尤以白質翠斑者爲貴其脈理雖與玉同堅不易割然終較玉粗重而剛硬也玉更分三種一曰古玉

JADE

Of all precious stones, jade is most esteemed by the Chinese, especially because of its finely polished surface and evenness and purity of quality, and it is idealized by them as characteristic of the superior man. In ancient times, jade was used not for purely ornamental purposes, but in the making of votive offerings in the Imperial worship of Heaven, Earth, and the Four Quarters. According to the ritual of the Chou Dynasty, variously coloured jades were to be used in the making of the six symbols: a perforated disc of sky-blue tint, known as Pi 璧, for Heaven; one of octagonal shape and yellow tinted, named Tsung 琮, for Earth; an oblong pointed tablet, green tinted, named Kuei 圭, for the East Quarter; a half Kuei tablet tinted red, named Chang 璋, for the South; a tiger-shaped white tinted piece, called Hu 琥, for the West; and a semi-circular black-tinted piece, called Huang 璜, for the North Quarter.

In the ages of the three great Dynasties, jade tokens of investiture were always presented to the princes, varying in design and quality according to the rank of each. Jade was also the material of the insignia of rank worn by the sovereign and his ministers. There were jade decorations upon Crowns, upon official hats and swords, votive offerings and gifts were made of jade, and of jade also were the perforated medallions called Tsang Yü 葬玉, which were placed inside the coffins of the distinguished dead.

It was customary to classify jade into three groups: the first, generally known as Yü 玉 was composed chiefly of nephrites obtained for the most part from Eastern Turkestan and Yarkand. The second, Pi Yü 碧玉 a dark green jade, included nephrites which were brought from the regions bordering Lake Baikal, and jadeites of similar tint from the West of Yunnan. The third, Fei Tsui 翡翠 was an emerald imported from Burma. This latter name has been extended to all other jadeites.

The nine colours of the nephrites are determined by the quantity of iron which they contain. The sombre nephrite giving the tint of clear water, is known as Fên 璵. The other tints are: an indigo blue, Pi, 璧, moss green, Pih 璵, a tint resembling the plumes of the Kingfisher, Fu 璵; yellow, Kan 璵; a cinnabar red, Chiung 璵; a blood red, Mên 璵; lacquer black, Hsieh 璵; and an opaque white, Cha 璵, the latter being entirely free from iron, and prized above all the others.

凡世代相傳未經入土者是一曰舊玉凡入土而重出者是三曰哈玉凡經殉葬以止棺中水銀之流散者是凡白晳如冰半含赤暈者皆新玉古玉之本色也至於舊玉則久藏土中備受水銀松香石灰等物之浸淫其爲色無以名狀有受血沁者其色赤有受銅沁者其色綠如鸚哥有受香物之濡染者則奇芳可貴要皆脈理細膩色澤溫潤體質沉重光彩精瑩與石甚易辨別也至玉之貴賤優劣又須視其所出之土以別焉若陝西甘肅山西四川諸省謂之西土玉初出時似含有石灰以地氣乾燥故其紋理藉以保全得列上品若直隸山東江南湖廣以及江蘇之徐州安徽之潁州六安諸處謂之中土其地微潮玉受浸潤致生癍疵其餘各省皆謂之南土玉理大半模糊缺損頗多若由鹽土所出者則全無價值矣至論玉工三代款式迥然各殊夏尙忠重雕刻或嵌金絲或鑲寶石工極精緻商尙質雕刻樸素周尙文鏤鐫細縟其銘識則夏以鳥篆商以蟲篆而周以大篆也後世玉工施及陳設玩飾之品如廳事則有花瓶果盤筵間則有壺尊杯盤書齋則有筆筒墨榻瓶鼎印章妝飾則有班指釵環

Jadeite differs from nephrite in its brighter and more vivid colour and finer translucency, though some specimens are not completely crystallized. White jadeite spotted with a brilliant emerald green is held in the very highest esteem. Though composed of the same net work of finely interwoven fibres, jadeite is harder and heavier than nephrite. Neither of them may easily be fractured.

Jades are also classified under another three headings: Ku Yü 古玉, or ancient jade, which was never used for funeral obsequies, but passed on from one generation to another; Chiu Yü 舊玉 old jade, which has been dug out of the earth, and Han Yü 漢玉 which has been buried with the dead for the purpose of preventing the flow of quicksilver placed in the coffin. It should be noted in reference to Chiu Yü, or old jade, that the natural colour of a modern, uncut jade is generally of an ice-white tint veined with red, while the Chiu Yü jades always bear a doubtful tint produced by the action of quicksilver combined with resin and lime, which mixture has soaked into the jade during the long period it has remained underground. Sometimes it takes a red tint, the mark of blood, or a green tint like the parrot's plume, the result of contact with copper. Some pieces become imbued with the fragrant odour of rare perfumes. The best quality of Chiu Yü has a delicate fibre or grain, is translucent, soft in tone, and weighty, and is easily distinguished from jadeite.

Another important point which should be borne in mind in determining the value and quality of jade is the location in which it has been found. Jades from the provinces of Shensi, Kansu, Shansi and Szechuen are said to be of the West Soil—Hsi Tu 西土—a soil which is dry and has given them the delicate fibre which places them in the first rank. When first recovered, they have some resemblance to lime. Jades from the provinces of Chihli, Shantung, Honan, Hunan, Chuchou 徐州, in Kiangsu, Lu-an 六安 and Ying Chou in Anhui are of the Middle Soil—Chung Tu 中土—a soil which is moist and has therefore left stains upon the jade. All others are said to belong to the South Soil—Nan Tu 南土—and these are nearly all defective and blurred. The specimens with least reputation are those which come from the Salt Soil—Yen Tu 鹽土.

The jade craftsmen of the Three Dynasties had their several and special fashions and designs. The productions of the Hsia Dynasty are to be distinguished by their elaborate carving and inlay of precious stones or gold wire. Shang Dynasty workmanship is less pretentious, the carving generally being quite simple. Again, Chou productions show elaborate

釧鍊嫁奩則有如意梳枕鏡臺道家則有嵌刻八仙之屏老君洞賓諸像佛家則有佛像八寶榴桃佛手等品此玉之用因時而變者也歷代工藝各有最盛之一時而遺制久傳用者生厭自必更新以應時宜此亦天演之道也就舉玉工一端以言夏周雕刻俱尙繁縟商介其間反之爲簡樸秦隨周後有國未久頗鮮更變而漢復爲簡樸其刻法有八刀之稱若唐貞觀之年宋徽宗之代則又恢其繁縟雕刻花草顯凸玲瓏磨工亦極精細玉之白膩畢現於表有可媲美周物者近代則明之宣德清之乾隆亦可謂工藝鼎盛之時至於宋玉尤以白質之美刻工之精爲著其物多巨件恆就玉之形色文理雕琢以成大有天然之妙焉

以上諸說爲中華黃樸存先生所述先生素精鑒別並善書畫今出其緒餘匡我不逮實所深感

此誌

designs to have been in favour. Chou jades are inscribed with the Great Seal characters. Hsia have the bird characters, and Shang that of the worm style characters.

In more recent times we find Jade manufactured into ornaments for the drawing room, such as vases, receptacles for flowers, round dishes for fruits, and cisterns; for the banquetting table, bowls, cups, and pots or ewers for wine; for the scholars' study, tripods, vases, incense burners, receptacles for pens, rests for the writer's wrist, ink-pallet and seals; for personal adornment, thumb-rings for archers, hairpins, earrings, bracelets and linked chains; for betrothal gifts, J'ui sceptres, mirror-stands, combs, and pillows; for Taoist worship, statuettes of the Lao Chün, Lu Tung Pin and carved screens decorated with the eight immortal genii; for Buddhist ornaments, the eight precious emblems of good fortune, pomegranates, sacred peaches, and Buddha's hand citrons.

As a natural rule, in every dynasty there is a time in which arts are best developed and alternately renewed to the taste of the people who have wearied of the long-existing, hereditary forms and designs. The dynasties of Hsia and Chou had their jade objects carved with very elaborate designs in contrast with the simplicity of those of the intermediate Shang. The short-lived Chin following Chou made little or no changes, but its successor Han restored Shang's simple carving, to which the technical term Pa Tao Tou, "the Eight Cuts" was given. T'ang, especially in the Chêng Kuan period and Sung, in the reign of Hui Tsung, resumed the elaborate and ornamental carving and could compare their workmanship with that of Chou. The recent dynasties, the Hsüan Tê period of Ming and the Ch'ien Lung period of Ch'ing, may also be regarded as the golden ages of such art. The Sung productions are very remarkable for both the quality of white jade and the workmanship. The objects of this dynasty are generally of large size, carved vigorously in relief designs and open-work decoration, and highly polished, to emphasize the peculiar pulpy whiteness of the material. They are also cunningly worked into designs suggested by the natural veining or form of the block.

For the foregoing Descriptions and Notes on Bronze, Ceramics and Jade, I am much indebted to an ardent Chinese connoisseur, Mr. Huang Po Ts'un.

附載金石圖說目錄

商爵

五

商彝

九

周觶 鼎

一三

周彝二 鍍

一七

漢鏡二

二一

東晉銅龍王龕

二五

明鑄關壯繆銅像

二九

漢陶俑

三三

唐陶俑

三七

唐陶馬

四一

明三彩陶獅

四五

唐宋元明清歷代玩品多寶廚 四九

銅器總論

五五

瓷器總論

五九

玉器總論

六九

INDEX TO SUPPLEMENT

		Page
AGATE, Cabinet with	50	HORSE and Rider, Pottery in Three Colour Enamel 34
BRONZE, Notes on	55, 57	JADE, Notes on 69, 70, 72
Bronze, Libation Cup.	6	Jade, Cabinet with 50
Bronze, Sacrificial Vessels	10, 14, 18	KUAN Ti, Gold Plated Bronze Statuette 30
Bronze, Goblet	14	LIONS, Yellow and Green Glazed Pottery 46
Bronze, Mirrors	22	MÊNG CHIANG YI, Bronze Sac- rificial Vessel 18
Bronze, Shrine of the Dragon King and Five Dragons	26	NOTES on Bronze 55, 57
BRONZE, Gold Plated Statuette of Kuan Ti	30	Notes on Ceramics 59, 61, 63, 65, 67
CABINET with Ceramics, Jade and Agate	50	Notes on Jade 69, 70, 72
Ceramics, Notes on	59, 61, 63, 65, 67	POTTERY, Figure of a Warrior 38
Ceramics, Cabinet with	50	Pottery, Figure of a Horse 42
Chih, Bronze Goblet	14	Pottery, Horse and Rider 34
Chũo, Bronze Libation Cup	6	Pottery, Lions 46
DRAGON King and Five Dragons, Bronze Shrine of	26	SHRINE, of the Dragon King and Five Dragons 14
FIGURE of a Warrior, Pottery	38	TING, Bronze Sacrificial Vessel 26
Figure of a Horse, Pottery	42	YI, Bronze Sacrificial Vessel 10, 19
Fu, Bronze Sacrificial Vessel	18	
GOBLET, Bronze	14	

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